

MIK8 = I  
DAVID = JI

Mother  
and  
Child

*an opera in one act*

*Libretto by Ron Whyte*

*Music by Lee McClure*

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## FILM OF THE OPERA

A fully produced film of the premiere performance of Mother And Child at the Cathedral St. John the Divine (NYC) is viewable on Youtube:

[https://www.youtube.com/watch?v=gtiSiK\\_hZOA](https://www.youtube.com/watch?v=gtiSiK_hZOA)

With subtitles it includes scenario, credits, and background notes.

Together with VOICE, the 2nd opera by Whyte & McClure, the two operas are collectively known as “Life Songs”.

The film of VOICE can also be seen on Youtube:

<https://www.youtube.com/watch?v=SZ6cSRehZ34&t=95s>

## **MOTHER AND CHILD**

### **SYNOPSIS**

A poor Italian mother, Angelina, returns home to her newborn baby. The babysitter, Julia, refuses to look at the baby because the neighbors say the child has the "evil eye". Unable to dissuade Julia of her superstition, Angelina throws her out.

After moving a large plaster statue of the Virgin Mary to the kitchen table, Angelina kneels and seeks advice from the Virgin. She sings about her life leading up to the birth of her child. Acting as a "Greek chorus", Mother 2 and Mother 3 sing about the health and beauty of the baby girl, but conclude by revealing that the baby has no legs or fingers.

Angelina descends into her darkest moment, wondering if her baby would be better off dead. She desperately waits for a sign from the Virgin. Receiving no sign, Angelina becomes enraged. Angrily she breaks off limbs of the statue and smashes rosary beads.

Silently Angelina sits depressed with her head bowed while Mothers 2 & 3 take on the voices of the neighbors who say "*the baby has the evil eye*", and of her doctor who mentioned slyly "*oftentimes these babies die.*" Finally resisting these voices, Angelina repeatedly sings "*no, no, No!*"

All music stops when the baby quietly coughs and cries. Angelina runs to the baby carriage and sings her a lullaby. Now she wants her baby girl to live, but is forlorn thinking about the child's life to come.

Going to the kitchen table, Angelina despondently picks up and embraces the statue of Mary. Inadvertently, she transfers a tear to the Virgin's face. She conceives of the miracle. She reassembles the broken parts of the statue in the Virgin's niche, carefully cleans up the plaster dust and broken beads, and dots the eyes of the Virgin with holy water.

Angelina throws open the front door and shouts out the window: "*there's been a miracle!*" A group of old Italian women crowd into the room. Pointing to the broken statue, Angelina says that the Virgin has made herself like her baby; that the Virgin cries for her baby; that this is a sign that her baby is blessed.

The old women join Angelina in singing *Hail Mary, Full of Grace*. The opera ends with: "*let this baby live!*"

### CHARACTERS

JULIA           A young Italian girl, about 16 years old  
                 (non-singing, non-speaking role)

ANGELINA       1:   An Italian woman  
                 2:   A Latino woman, Mother 2  
                 3:   A "foreign" woman, Mother 3, in shadows

MANY OLD       (Non-singing, some whispering)  
WOMEN

A BABY          (In crib)  
GIRL

A STATUE OF THE MADONNA

\*   \*   \*   \*   \*   \*

PLACE:         One room apartment in a small Italian  
                 immigrant community, in Montana

TIME:          The Present Age

\*   \*   \*   \*   \*   \*

### SCORING

ANGELINA:      Soprano

MOTHER 2:      Mezzo-soprano

MOTHER 3:      Contralto

FOUR-HAND-PIANO

Two Cellos marked in Red

NOTES ON PERFORMANCE

ANGELINA is one woman, but also several women.

The play is a MONOLOGUE as TRIO.

The director should begin with the "realism" of Angelina, and add the other women, with Angelina's gestures. This should not get too "clever." The idea is SIMPLE, and the statement is clear.

\* \* \* \* \*

The set elements given in the script should be vividly, minimally present, except crib, table, and large statue of the Madonna and the burning candles which illuminate, finally, the three singing women in their three separate areas.

\* \* \* \* \*

ANGELINA is also referred to as ANG or A in the score.  
THE LATINO WOMAN, MOTHER 2, is referred to as M2 or 2;  
THE FOREIGN WOMAN, MOTHER 3, is always in shadows, and  
is referred to as M3 or 3.



## MOTHER AND CHILD

An opera in one act

for

three female singers and four-hand-piano, two cellos

Libretto by Ron Whyte - Music by Lee McClure

### SECTIONAL OUTLINE

CHORUS is used to mean all three singers in a homophonic texture; where as TRIO implies three part counterpoint. DUET can mean all three singers but in a two part texture.

The opera is made up of three sections in one continuous movement.

#### First Section:

##### THE SITUATION

SCORE PG.NO:	MUSIC	TITLE OR ACTION
1	Recitatives; alternating Rock vamp, sostenuto, & quiet ballad vamp.	Angelina arrives. Julia won't look at the baby. Julia leaves.
12	Interlude: sostenuto sequence of Rock vamp.	Angelina thinking; she takes the statue of the Madonna to the table.
13	Sostenuto ostinato	Angelina sings to the Madonna.
18	Trio; sostenuto	"I love my husband"
20	Aria; 3/4 vs. 2/4	"We wanted a baby"
23	Chorus; waltz	"Beautiful soul to raise"
24	Duet; waltz	"It's a girl"
29	Trio; dark largo	"But you see; no legs"
32	Aria	"She smiles"

#### Second Section

##### DEVELOPMENT

34	Trio; space ostinato	"They say"
38	Trio; slow march; 3 layers: prayer, despair, & anger	"It will get worse"
44	Medium march; alternating moods	"When she grows up"
48	Recitative; bitonal 6/8	"The doctor says"
52	Trio; medium march; three layers	"There is no way"
54	Trio; march; three layers	"To even wish the thing"
56	Duet; march	"If you say"
58	3 part canon	"I will give her to you now"
60	3 part Blue Canon; a cappella	"You don't answer"



SCORE  
PG.NO:

MUSIC

TITLE OR ACTION

Atonal Sections:

63	Duet	"How will you raise the sick" Angelina breaks off limbs of the Madonna
68	1st climax	"Where is the sign"
71	2nd climax	"And still you smile"
72	Bitonal recitative	Angelina becomes cruel and hysterical
76	3rd climax	"They will not know"
76	Diminished melody with clusters and whispering	"Now you are human"
79	Quotes of first aria with atonal accompaniment	"Many years ago"
83	Chorus	"There is no god"
86	4th climax	
87	Mother 2 sings from back-stage; Mother 3 from whispering to shouting	"No man will have her"
95	5th climax	"They die; no! no!"

End Atonal Sections

Third Section

RESOLUTION

96	Trio; lullaby; a cappella	"My poor baby"
99	Aria; waltz	"Every baby is beautiful"
102	Ben Hur Waltz	"The greatest blessing of all"
103	Recitative; minor modal ostinato	"Why am I such a fool?"
106	Grand accelerando	Angelina develops the idea of a miracle
111	Gospel "train ride"	"Everybody Help! Call a priest!"
116	Ben Hur miracle	Angelina explains to the old women
120	Quiet ballad vamp	"See how she cries"
121	Chorus; Bolero vamp; grand crescendo	"This is a sign that"
127	Chorus; Latin 2/4	"I will carry you"
129	Recitative	"I promise to raise my baby"
	<u>CODA</u>	
132	Rock vamp	"She loves my baby"
135	Chorus; Ending Theme; slow waltz over Rock vamp	"Hail Mary full of Grace"

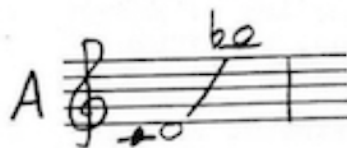
SCORE PG.NO:	MUSIC	TITLE OR ACTION
138	Ending Theme; Latin 6/8	"Blessed is the fruit"
140	Grand Accelerando	Chorus rotates breathing
143	Chorus; Rock vamp	"Mother Mary pray for us"
	Chorus, variation of Ending Theme:	"Hail Mary full of Grace"
146	1st time	
149	2nd time	
151A	3rd time	
152	Chorus; truncated Ending Theme; sung 3 times	
154	Trio: 2-bar quasi-Latin coro in 3 part counter- point; piano: 1-bar vamp	"Let this baby live!"
155	Repeats with over-all crescendo until:	

— CURTAIN —

# NOTES ON THE SCORE

## Vocal Ranges:

ANGELINA, Ang, or A: soprano:



MOTHER 2, M2, or 2: mezzo-soprano:



MOTHER 3, M3, or 3: contralto:



The black notes in the above are doubled by one or two of the other singers.

Angelina sings most of the time. M2 and M3 sing about half of the time.

There are two a cappella sections: Pg.60-63: 3 part canon  
Pg.96-98: Lullaby

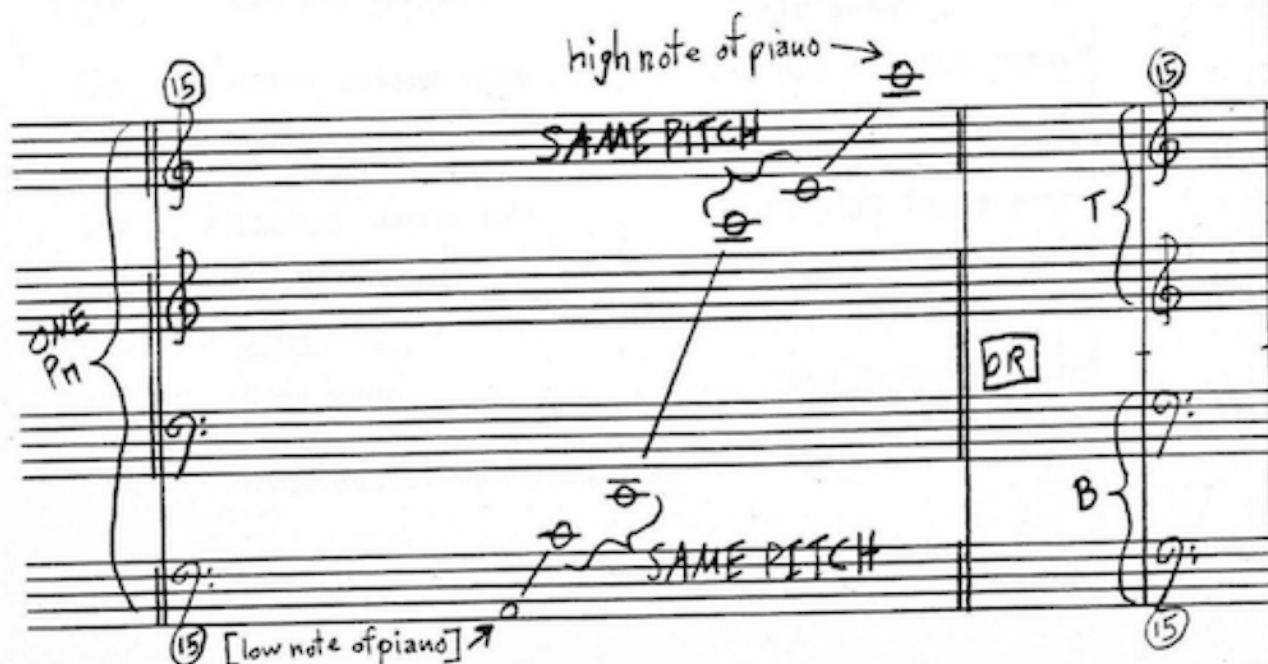
At the top of each score page there is a tempo reminder in parentheses, except during an accelerando or ritard.

All metric modulations are expressed with old value first and conversion to the new value second.  
example:  $\text{old} = \text{new}$

The piano part calls for 4-hand-piano in the following sections: Pg.65-79; 89-95; 98-155 (end).



The treble pianist is indicated by: T Pn, or T  
" bass " " " by: B Pn, or B

All notes in a staff are to be played 2 octaves higher when 15 is used; or 2 octaves lower when 9 is used. 15 or 9 cancel 15VA indications, or they are reminders to play at pitch, i.e., loco. Occasionally the entire piano range whether for one or both pianist is indicated as follows:





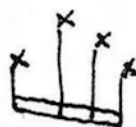
Notes to be held down over a pedal change or when the pedal is not to be used, are indicated in one of two ways:

HH (hand held) is put over a tie:  ; or all notes under a double slur are to be held down for the duration of the last note under the double slur: 

When PH (pedal held) is indicated over a tie, it means the pianist does not have to hold down the notes because the pedal is in use.

For production a color-coded score with colored vertical lines on each barline will be provided for the pianists: Green for T Pn and Red for B Pn; also it will not contain the pages that only have stage-directions; and none of the measures or barlines will be bound-out.

In the atonal sections indeterminate but approximate location of pitch is indicated with x's:



See notes on score pages 64 & 67.

## Pagination of the score

1 - 10  
10A, 10B, 11, 11A  
12 - 102  
102A  
103 - 106  
106A, 106B, 107, 107A  
108 - 119  
119A  
120 - 128  
128A, 128B, 129, 129A  
130 - 151  
151A, 151B, 151C  
152 - 155  
156 = score correction notes



♩=88

# Mother And Child

Pg. 1

Libretto by Ron Whyte

Music by Lee McClure

① cue: Tambourine: optional

START Tambourine cont. thru nos. 18

CELLO I

mf mp p mp

④

mp p mp p mp p mf

Ang. (door bell)

⑦

mf mp f

① ② ③ ④

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Two cellos marked in piano part - mostly in RED

Ang or A = Angelina (soprano)  
M2 or 3 = Mother2 (mezzo)  
M3 or 3 = Mother3 (alto)

Four-hand-piano  
T = treble pianist  
B = bass pianist



(♩=88)

Pg. 2 M+C

(♩=88)

Ang. *mf* *f* *f*

⑨ No wonder you can't hear All the noise

*f* *mp* *p* *mf*

Ang. *mf* *f* *ff*

⑩ on Jesu Maria Those steps'll be my

*mf* *mp* *f*

Ang. *f* *p* *mf* *f* *mf*

⑬ death— Eh It's so high up here I should be a

*f* *p* *mp* *p* *mf*

*mf*

cres to ⑬



(♩=88)  
Ang. sets the packages Pg. 3 M+C

down *f* *mp*

bird and fly up all the noise how's the ba-by

*mf* *mp* *f* *p*

*f* *ff*

Eh Juli-a turn it off!

*p* *mf* *f*

Julia turns off the radio

*mp* *slower* *VERY slow* *mf*

*f* *mp* *mf*

*slower* si-lence si-lence

*only* *mf*

*mp* *mf*



(♩=88)

Pg. 4

M+C

CELLO I

Ang. (22) is a gift of God — Eh

mp mf p

hand held

A Tempo

I pizz

I = mf

cello solo

Ang. (26) so I said while all the noise the bang yeh yeh bang yeh

mp > mf

CELLO II

mp ARCO II

Ang. goes to the crib. Looks in.

Subito Slower

Ang. (29) how was the ba-by my little cucu-a not even a sound —

Slower

A Tempo

I pizz = mf



(♩=88)

(Pg. 5) M+C

Ang. *mp* *z*  
Shh such a quiet little girl look look the bird can

Pn *mp*

(Ang. plays with the toy bird.)

Ang. *mf* *mp*  
fly— fly fly Ah— she smiles look

Pn *mf* *mp* *mp*

(Julia has put on her coat and gotten ready to go.)

Ang. *mf* *p*  
Julia such a happy ba— by she smiles

Pn *mf* *p*



Julia shakes her head no.

pg. 6 m+c

(♩=88)

+COLLO II  
mp

Ang. (41) I said come and look Eh what's this no come look at the ba-by

[I pzz] Add II ARCO

mp mf mp

Julia shakes her head no, and looks a bit frightened. mf

SUBITO ALLOTT  
FLOWER  
f (♩=72) mp

Ang. (44) no no not you too Ju-li-a you're a

mp f mp

PIANO

mp ARCO

Ang. (47) young girl, you don't believe what the old women say come come

mp mf

say COLLO-SOLO



Ang. goes to Julia, and takes her by the arm.

pg. 7

M+C

(♩=88)

ACCEL

Julia shakes her

Ang. *p* you are the on-ly one that will sit with the baby when I

60

*mf* *p* *NO CRESC.*

Ang. *mp* *cres* *poco*

63 have to go out. *FAO (GR)* If You can do that why can't you look at her come If

*mp* *div* *cres* *poco* *a*

Ang. *poco* *a* *poco*

66 You can do that why can't you look at her come come If

*a2* *poco* *a* *poco*

Julia breaks away. Ang. tries to pull her toward the crib.



Julia breaks away. (Pg. 8) M+C

(J=88)

Aug. 6/8

(59) you can do that why can't you look at her Ah—

ff

I, II

22

ff

(J=52)

p Subito Largo

Aug. 6/8

(60) no— no no no There's no such thing as the evil eye, that's

mp ten. p

p

(J=52)

I

II DIV

Red

Red

no tie

VC

Accel — — — poco

Aug. 6/8

(64) something they believe in Sici-ly we're from the North : Luca, evil eye

from

I

BVB

II

pp

p



(f) (Accel) — — 2 — — — poco mp mf

68 This is A-meri-ca, I-talian We are but also A-meri-cans

mp mf

(J = 176) (d = 88) d = d

71 Come Come Come Come

mp mf f

I PV mp Julia won't move.

II d = 88 A Tempo I mf

Aug. 74 Sub soft All right then get out, e-vil eye

74

I 21 mp

II cut a2

cres



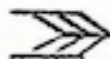
Pg. 10 mfc

Handwritten musical score for "The Cursed Child" by J.K. Rowling. The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is for the vocal line (Ang.), and the bottom staff is for the piano accompaniment (Pn). The music is in 2/3 time and G major. The lyrics are: "no evil eye. It is not a curse. no no no no. Julia it is not God that has cursed my not God. ba-by Eh what is the use of no no no". The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf, p, f, cresc). There are several handwritten annotations in red ink, including circled numbers (76, 78, 80), circled letters (I, II), and circled words (f, cresc). The score is a page from a handwritten manuscript.





TO NEXT PAGE





Pg. 10B

(ms. = measure)

NOTE 1: ms. 84, 85

Angelina grabs the nearest object, which happens to be the tiny transistor radio, and threatens to throw it at Julia. Julia wants to run away, but she also wants her radio.

NOTE 2: ms. 87, repeating

Julia indicates the radio. Angelina looks at it, realizes that it is Julia's. She holds it out. Julia cautiously reaches for it. Grabs it, and runs out the door. She slams it behind her.

---



f (♩=88)

(Pg. 11) mtc

Ang. *f* *mf* *mf*

(82) talking to you out out I said out Get

Pn *mf* *mp* *cres*

f SEE NOTE 1

Ang. *f* *mf*

(84) out of my house so

Pn *f* *mp*

Repeat til door-slam;  
finish measure; & go on →

Ang. *mp* *mf* *mp*

(86) what are you — waiting for —

Pn *mp* *mf* *mp*

SEE NOTE 2

Alt. Note: After door-slam finish m.s., repeat once more then go on →

~~NO REPEAT~~



## NOTE 3: ms.88-108

Pause. Angelina makes a face, then makes an obscene gesture at the door. She goes to the crib, leans into it, and kisses the baby.

She stands up. Pause. She thinks, making a frowning face. She shrugs. She makes the same obscene gesture at the door. She goes to her grocery bags, and begins to unpack one, but she is disturbed. An idea is forming, deep in her mind. She glances at the crib. She thinks. She goes to the window and draws the shade. She is up to something, that is obvious.

She carefully clears off the table, then wipes her hand across it, making certain it is clean. It isn't. She wipes it with a dish towel. There. Now it is clean.

She goes to the statue of the Virgin. She crosses herself, after dipping her hand into a little bowl of holy water. She carefully takes the candles to the table. Then she brings the Virgin to the table, and sets her down.

Angelina crosses herself again. She is about to speak: She stops herself, gets a large kitchen match, strikes it on the box, and lights a candle. Now she can speak openly to the Virgin.



OK  
CVB (p=88)

SEE NOTE 3

Pg. 12 <sup>m+c</sup>  
3x

88

IN

OUT

21

pizz *f*

1x, 2x - 809

3rd x - 600

92

IN

OUT

*mp*

96

SLOWER

100

*p*



don't conduct  
(♩=88)  
SLOWER

conduct after 3RD CANDLE

Pg. 13 MTC

Angelina preparing to speak to the

Ang. (104) IN

Pn (104) OUT

pp

Ped

hold Pedal no. until piano stops sounding

the candle comes

Ang. crosses herself again.

statue of Mary.

But next chord is light from

AS 108 (♩=46)

ins upstage 13 (TAMPO)

Ang. (108)

Pn (108) OUT

p

pp

Vc I Pizz Only

mf

mp

Holy mother when I was a

not bars 5 & 3  
JAT Down Ped....

Ang. (111) OUT

Pn (111) OUT

girl my mother told me Ange-lina when you have a

I pizz 8VB



(♩=46)

(Pg. 14) utc

mp > p mp mp

(115) problem go to the Virgin. IN Don't ask a priest. Go to the

OUT Pn I Pizz chords

Ped mp Accel

And II And BASS NOTES

Vir-gin she will help you so I have to come you —

(119) Accel

JUDY LEADS

♩=63

so I have to come

OUT

PP OUT

Ped

you —

(123) you —

so I have come to you

OUT

IN

Pn ONLY

I: mp

II

ms. 116-132 Vc I = Pizz chords

Vc II = And bass notes



(J=63)

Pr. 15 MTC

(J=63)

mp -thing I know that  
mf what happens with-out God's hand in it somewhere  
p you know

126 I = Pizz Chords II = Arco BASS  
mp Pn ONLY  
mf Pn ONLY  
p out

mp but still I will explain to you  
mf maybe you have been too busy somewhere or  
p listening to someone else

129 you know  
IN ONLY  
out  
IN ONLY

mp how do I know, so I will tell you every thing  
mf you know you know

132 you know you know  
p  
mf  
p  
OUT  
I Arco ONLY  
(No Pedal)  
p  
OUT

II out



II out

(J=63)

Py. 16 M+C

OF 62

my husband is a good man

you know that

*f* *mp*

*mf* *dim* *5* *3* *p* *Red*

*Pn IN*

*I arco*

*M2:*

*OUT*

We came here to A-merica from Luca to-gether

you know that

*mf* *dim* *5* *3* *p* *Red*

*Pn*

*I arco*

*M3:*

*OUT*

*I pizz*

he works at the copper smelter up on the hill.

you know that

*mf* *3* *mf* *3* *p*

*IN*

*OUT*

*I pizz only*

*M2:*

*OUT*



ARMS  
DOWN

Handwritten musical score for "The Crane Song" (Le Corbeau) by Debussy. The score is written on five staves. The first staff is for the Flute (Fl.), the second for the Clarinet in B-flat (Cl. in Bb), the third for the Piano (Pn), and the fourth for the Violoncello and Double Bass (Vcl. & Db.). The lyrics "He runs a crane. It is not such good money but for us it will do, a2" are written across the staves. The music is in 3/4 time and features various musical notations including triplets, slurs, and dynamic markings like "mp" and "pizz".

Handwritten musical score for a piece titled "I Pizz." (circled in red). The score is written on two staves, with the top staff in treble clef and the bottom staff in bass clef. The key signature is one flat (B-flat). The tempo is marked "mp" (mezzo-piano) and "mf" (mezzo-forte). A tempo change is indicated by "♩=72" (circled). The lyrics are: "we live here and it is not bad I am complain not you know". The score includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark "M2:" is present at the bottom of the second staff.

Handwritten musical score for "A Little Faster" (J=72). The score is written on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The tempo is marked "J=72". The title "A Little Faster" is written above the first staff. The score includes various musical notations such as notes, rests, and dynamic markings like "mf". There are also handwritten annotations in red and green ink, including "IN" and "OUT" written vertically on the left side, and "I 9123" written below the first staff. A circled "143" is visible in the top left corner.

Handwritten musical score for a piece titled "Ang. is mad at herself." The score is written on four staves. The first staff is for the Violin (Vn) and the second for the Violoncello (Vcl). The third and fourth staves are for the Piano (Pn). The music is in 4/4 time and features a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "mf" (mezzo-forte). There are also handwritten annotations in red and green ink, including "I Pizz" (Pizzicato) and "I Pizz" (Pizzicato), and a circled number "147". The lyrics are written below the staves: "suddenly Ang. is mad at herself." (above the first staff), "ing Eh why do I ex-plain everything I should not waste your time for" (above the second staff), "you know" (above the third staff), and "you know" (above the fourth staff). The score is marked with a green line across the third and fourth staves, and a red line across the first and second staves.



II OUT

(J=72)

Pg. 18 M+C

Ang. crosses herself, and lights another candle.

Handwritten musical score for the first system, measures 140-150. The score is for a piano (Pn) and a vocal line (Ang.). The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked (J=72). The score includes the following lyrics and musical markings:

- Ang. *mp* give me
- M2 *mp* forgive me
- M3 *mp* my husband
- I love my husband
- mp* *p* *mp*
- I Rizz* (circled in red)
- Ped* (pedal marking)
- Handwritten green markings: *IN*, *OUT*, *IN*, *OUT*

Handwritten musical score for the second system, measures 151-160. The score is for a piano (Pn) and a vocal line (Ang.). The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked (J=72). The score includes the following lyrics and musical markings:

- Ang. *mp* *p* he works hard
- M2 *p* loves me
- M3 *mp* *p* that's what I
- he is a good man
- look how dirty his overalls get
- mp* *p*
- OUT* (handwritten green)
- IN* (handwritten green)
- I Rizz* (circled in red)
- Ped* (pedal marking)

NO Ped



HOLLY

19:40



HOLLY NEW x Pg. 20 MFC CELLO TACET TO ME 193

→ J=88

Angl f Anyway we.

160 anyone in his life he's never

what a

IN II 3/4 Pn IN Pn Only

J=88 f mp p

NOT TOO SLOW

mp TEMPO 3

163 wanted a we wanted a ba-by, I mean I'm not too young any-

IN P

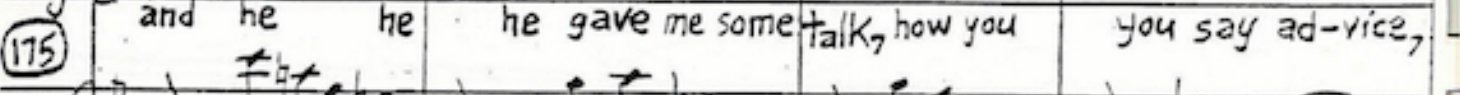
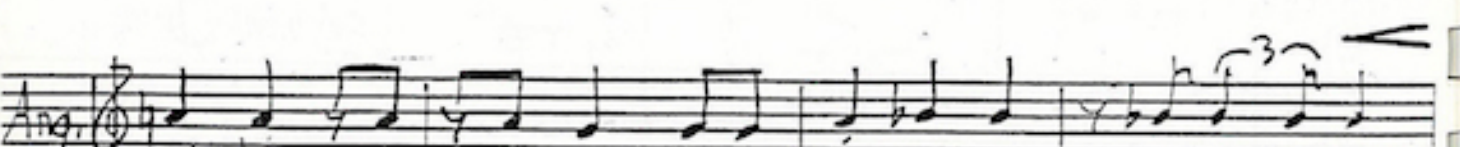
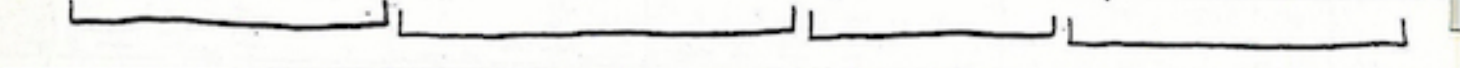
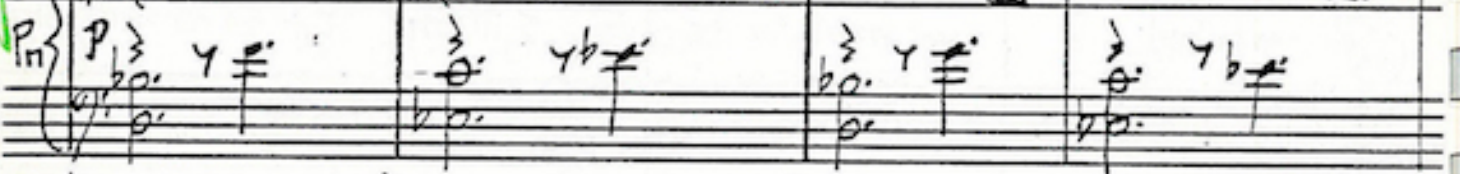
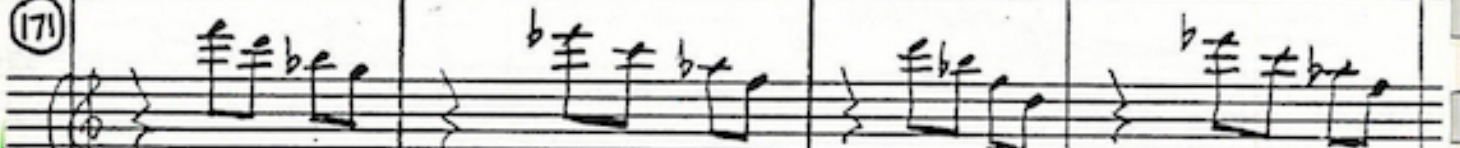
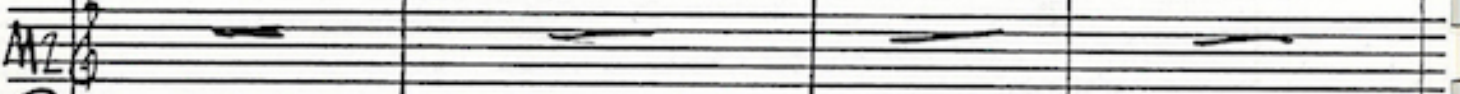
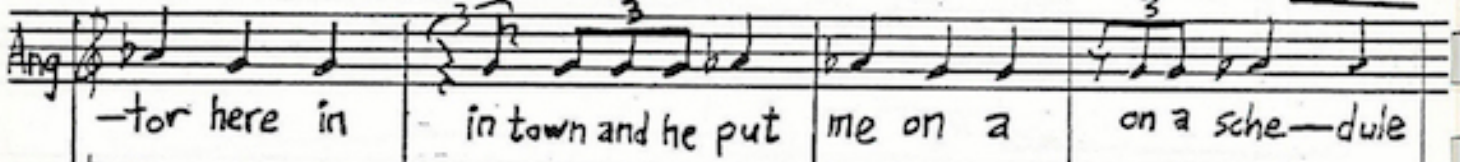
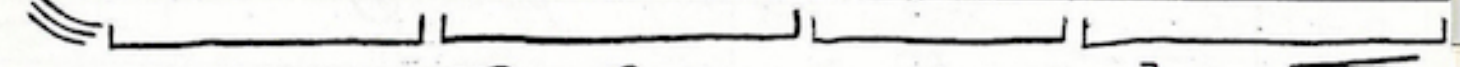
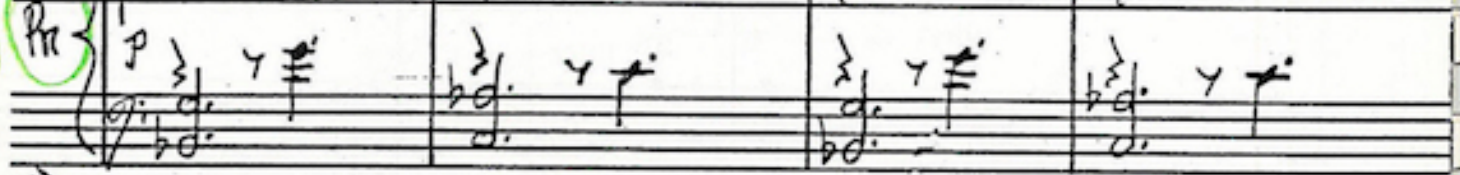
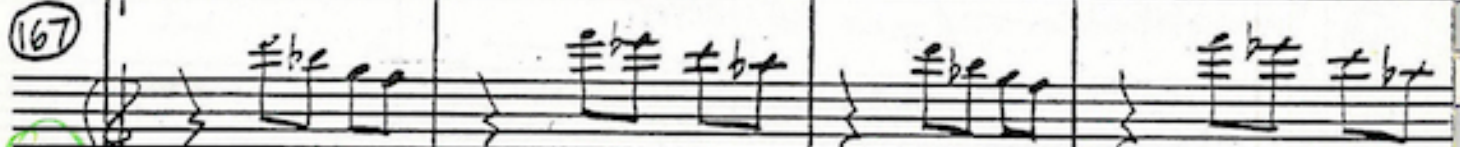
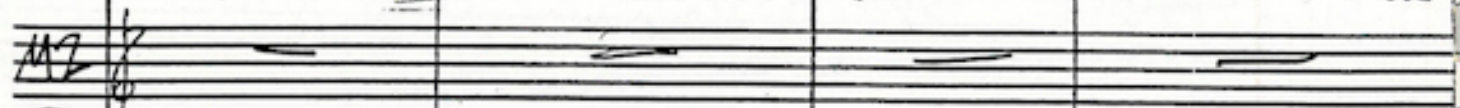
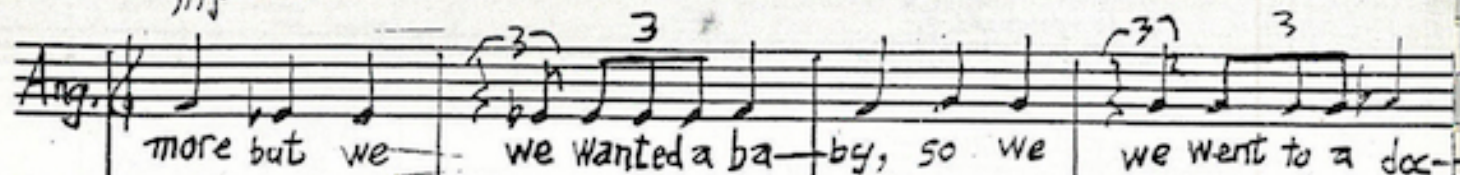


(♩=88)

I, II out

pg. 21 M+C

mp



IN whole Page



I, II out

IN whole Page

go - ing to

B7/22

M+C

JUDY LEAD 5

Accel

mf

so I was going to have a ba-by . Does-n't

179

mp mf

Accel

- poco - a - poco -

mf

every good Catho-lic wo-man want a

183

mp

(accel.)

Ang. - (accel.)

$\text{♩} = 150$

mf Grand Ritard

Ang. m2 m3

want a ba-by want a

187

mp mf

Grand Ritard

cello

Pn IN whole Page



bigg  
smaller  
2/3

PG. 23 n+c 005  
d.=50 (1=150)

add  
Ang. (M3) a3 (rit.)  
want a want a beau-ti-ful soul to  
Pn (rit.)  
f mf (33)  
ADD  
I Arco  
II Arco

Ang  
M2  
M3  
(195)  
raise and teach and give to you  
Pn  
Molto Vibrato  
ff f mp

Ang  
(200)  
So I am ha-ving a ba-by.  
Pn OUT  
mf



OUT

Pg. 24 m+c

(♩ = 50)

Ang. mf (23) ... mp (21) ...

205 But I'm ner-vous. The fault is my own, I tell my-self

Pn mf mp

Ang. (21) ... cres

may-be I'm too old to have a baby May be not. I

M2 M3 az

210 to have a ba-by

Pn I II

Ang. am a-fraid I pray to you all the time. mf

M2 M3 az cres

215 to have a ba-by to have a ba-by

Pn I II

L Ped mf

Pn OUT whole Page



(d.=50)

Pg. 25 M+C

Handwritten musical score for a song, featuring vocal and piano parts with various annotations.

**System 1 (Measures 120-124):**

- Vocal:** "But you do not, do not hear me. I go to the hospital—"
- Piano:** Accompanying chords and bass line. Includes handwritten notes: "Pn IN", "OUT", "I mf", "IN", "such a".
- Annotations:** "mf", "mp", "mf", "cres", "poco", "a", "poco".

**System 2 (Measures 125-129):**

- Vocal:** "heal-thy healthy ba-by", "such a heal-thy healthy"
- Piano:** Accompanying chords and bass line. Includes handwritten notes: "IN", "cres", "poco", "a", "poco".
- Annotations:** "cres", "poco", "a", "poco".

**System 3 (Measures 130-134):**

- Vocal:** "It's a girl —", "A girl five"
- Piano:** Accompanying chords and bass line. Includes handwritten notes: "IN", "Pn", "II", "3".
- Annotations:** "IN", "Pn", "II", "3".

**System 4 (Measures 135-139):**

- Vocal:** "ba-by", "such a heal-thy healthy ba-by"
- Piano:** Accompanying chords and bass line. Includes handwritten notes: "IN", "Pn", "II", "3".
- Annotations:** "IN", "Pn", "II", "3".



(d. = 50)

IN

fig. 26 M+C

Fig. 3 mf

Handwritten musical score for the first system, measures 235-240. The score is written for four staves: Ang (Angel), M2, M3, and Pn (Piano). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked (d. = 50). The score includes lyrics and dynamic markings.

Lyrics: pounds, A girl five pounds, It's a girl, such a healthy healthy, such a healthy healthy.

Dynamic markings: ff, mp, mf, f, p.

Other markings: (L), I=HIS, L Ped, II.

Handwritten musical score for the second system, measures 240-245. The score is written for four staves: Ang (Angel), M2, M3, and Pn (Piano). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked (d. = 50). The score includes lyrics and dynamic markings.

Lyrics: girl five pounds, baby such a healthy ba-by, such a healthy girl, baby such a healthy baby, healthy healthy girl.

Dynamic markings: mp, mf, p.

Other markings: L Ped, II.



Pg. 27 M+C

11

IN



(d. = 50)

IN

pg. 28 M+C

(mp)

6 in 2

Ang. *gi ——— rl ——— five*

Repeat ad lib

M2 *girl*

(253) *Rapid whispers ——— Repeat ad lib*

M3 *Such a happy beautiful baby*

8VA

IN Pn (p)

II only

Ang. *pounds ———*

SPOKEN: *Such a healthy baby girl.*

M2 *ppp*

(258) M3 *ppp*

IN Pn

I only

II out



Largo

d=50

spoken

pg. 29 M+C

spoken

Pitch

pp < mf

mp

tenuto

Ang. 6

But you see

But you see

my baby has no legs

N

o legs

263

4/4

2/4

3/4

P

you see her in the

Pn

P

(Eb)

II

Ped

Ang. 6

No legs

little bumps

No legs

little bumps

268

3

2+3

cradle but you see

Arms,

Pn

mf

chrom

II



NEW Pg. 30 M+C

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on five staves. The first staff is for Ang. 6, the second for M2, the third for M3, the fourth for Pr, and the fifth for II. The music is in 4/4 time and features various dynamics including mp, p, and pp. There are handwritten annotations in red and green ink, including "OUT" and "I-OUT".

3  
4



in 4  
(♩=50)

IN  
(Pg. 31) M+C

Handwritten musical score for the first system. The vocal line (M2) starts with a piano (p) dynamic and includes the lyrics "those" and "I hold the bottle for". The piano accompaniment (Pn) features a complex, dense texture with many beamed sixteenth notes. The bass line (II) includes a red circle around a measure and a red line indicating a pedal point. Dynamics include *mf* and *p*. A red line with "Ped." is at the bottom.

Handwritten musical score for the second system. The vocal line (M2) continues with the lyrics "her so she can eat" and "but she is a beautiful". The piano accompaniment (Pn) maintains the dense texture. The bass line (II) includes a red circle around a measure and a red line indicating a pedal point. Dynamics include *mf* and *p*. A red line with "Ped." is at the bottom.

Handwritten musical score for the third system. The vocal line (M2) includes the lyrics "baby", "I do not say she is un-happy.", and "Be-cause she". The piano accompaniment (Pn) continues with the dense texture. The bass line (II) includes a red circle around a measure and a red line indicating a pedal point. Dynamics include *mf* and *p*. A red line with "Ped." is at the bottom.



(J=50) IN R. 32 M+C

mp <sup>al</sup> Ang: mp p ten. ten.

284 laughs. Be-cause she laughs. Be-cause

Pn { mp } I b d. p. tenuto

mp Ped II

mf THINK

286 she smiles at me. It is my fault she is this way but

Pn { mf } p mf p

mf Ped

mf

288 she smiles an-y way. she doesn't know she is this way but

Pn { mf } p mf p

mf Ped



(J=50) IN Pg. 33 M+C

mf she smiles an—y way. she doesn't know about her-self yet.

(290) L.H. H.H.

P In mf P

Ped.

in 8 Aug + M2: <sup>22</sup>mf

That's the trou—ble. That's what is wrong.

(292) P H.H. mf P

Ped.

Aug M2 M3 <sup>23</sup>mf M2+M3: Rit. <sup>22</sup>mf A tempo <sup>24</sup>mp

Some day she will know and she will hate me, hate

(294) P H.H. mf mp P

Ped.

M3 ADD E<sub>b</sub>, D ↗



Angaliaus (J=50) facing crib back to audience

IN P. 34 M+C

CELLI TACB TO M. 3/6

Handwritten musical score for Angaliaus. The score includes staves for Angaliaus, Pn, and other instruments. Key annotations include:

- Angaliaus: *div. mp*, *No legs*, *gliss*, *b*, *d*.
- Pn: *mp*, *I+II out*, *IN*, *8VA*, *8VB*, *moderato*, *5/5*.
- Measure numbers: 296, 298, 300.
- Tempo/Style: *moderato*, *5/5*.
- Performance instructions: *facing crib back to audience*, *Angaliaus*.

Handwritten musical score for Angaliaus. The score includes staves for Angaliaus and Pn. Key annotations include:

- Angaliaus: *Angry, Restrained*, *mp*, *The old women*.
- Pn: *mp*, *8VB*.
- Measure numbers: 301.
- Tempo/Style: *Angry, Restrained*.



(♩=50)

I, II OUT

Pg. 35 M+C

I N

Ang.  $\text{mp}$   
in this building we are all I-talian  
 $p$  these old women they say  
az  
we are  
Pn  $p$  8VB  
...  $\text{mp}$   $p$  8VB

correct  
Ang.  $\text{mf}$   
this is a curse on me  
 $p$   
Pn  $\text{mp}$   
all correct I-talian

(307)  
Pn  $\text{mp}$  correct  
...  $p$  8VB

even 1/4's



(J=50) I, II out IN Pg. 36 M+C

mp mf

Ang. they tell their children my baby has the evil eye

they say this is 4 7 a

309

Pn mp

L R

84B p

Ang. p p

mf p

curse on me you mp saw

they tell their children my

311

mf p

IN mp OUT

84B p



(♩=50)

Pg. 37 4+C

— poco — — — a — — — poco — — —

Ang. *b<sub>p</sub>* how Julia act—ed

(22) baby has the evil eye you saw how

313

Pn

OUT

8VA

4. *b<sub>p</sub>*

*p* *mp* *mf*

8VB

OUT

Ang. just now just now

Julia acted just now

IV

315

mf

8VA

4. *p* *b<sub>p</sub>*

*mf* *p*

OUT

Ped

VC I II



1a3

cello under pro. bars

in 4 (slow) Pg. 38 M+C

$\text{♩} = 88-92(?)$

the three women  
separate to different  
areas on stage

Handwritten musical score for the first system. It includes staves for Ang (Angel), M2, M3, and Pn (Piano). The lyrics "It will get worse" are written across the vocal staves. Performance markings include *f* (forte), *p* (piano), and *pp* (pianissimo). A circled measure number (317) is present. Red handwritten notes include "Ped" (pedal) and "DIV" (divisi). The piano part features a triplet of eighth notes.

Handwritten musical score for the second system. It includes staves for Ang, M2, M3, and Pn. The lyrics "Even the men at the smelter they say to my husband" are written across the vocal staves. A circled instruction "HEAD UP!" points to a specific measure. Other markings include "as in prayer:", *p*, *pp*, and a circled measure number (322). The piano part includes a triplet of eighth notes and a sixteenth-note figure.

BALANCE



(♩=50)

pg. 39 M+C

Handwritten musical score for measures 325-326. The score is written on five staves. The first staff is a grand staff (treble and bass clef). The second staff is a grand staff (treble and bass clef). The third staff is a grand staff (treble and bass clef). The fourth staff is a grand staff (treble and bass clef). The fifth staff is a grand staff (treble and bass clef). The lyrics are: "Eh! they say things. How can I raise my little girl. Everybody tells her". The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *p*. There are also handwritten annotations in red ink, including "I" and "II" with arrows pointing to specific notes.

8VB.... 6 (P) 6 3

325 Eh! they say things. How can I raise my little girl. Everybody tells her

I II

Handwritten musical score for measures 327-328. The score is written on five staves. The first staff is a grand staff (treble and bass clef). The second staff is a grand staff (treble and bass clef). The third staff is a grand staff (treble and bass clef). The fourth staff is a grand staff (treble and bass clef). The fifth staff is a grand staff (treble and bass clef). The lyrics are: "you have the evil eye. How can I make her happy then? I will". The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *p*. There are also handwritten annotations in red ink, including "I" and "II" with arrows pointing to specific notes. A blue arrow points to the word "in despair".

in despair: *mp* sostenuto 3

mp 8VB.... 6 p

327 you have the evil eye. How can I make her happy then? I will

Pr Add: 3

I II



in anger: choppy (♩=50) Pg. 40 M+C

*mf* *p*

Ang. Ev—en the men at the smelter

*mp*

—8VB—... 6 (*p*) 6 the men at the smelter...

(329) not always be there to hold her in my arms and tell her she is beautiful

*mp* *p* *OUT*

*mf* *p*

Ang. they say to my hus—band

*mp*

—8VB—... *p* 6 they say to my hus—band

(331) when she grows up she will be so un—happy

*mp* *p* *OUT*

*I* *II*



(♩=50)

Pp. 41 M+C.

mf

mf

Handwritten musical score for the first system. It includes staves for Ang (Angel), M2, 8VB, and Pn. The lyrics are "Eh! they say things" and "How they say things". There are dynamic markings like *mf*, *mp*, and *p*, and a circled measure with a red dot. A handwritten "3" is above a triplet in the M2 staff.

333 Twelve times worse than an old maid. Her heart will turn to vinegar And she will hate

Handwritten musical score for the second system. It includes staves for Ang, M2, 8VB, and Pn. The lyrics are "Twelve times worse than an old maid. Her heart will turn to vinegar And she will hate". There are dynamic markings like *mp* and *p*, and a circled measure with a red dot. A handwritten "3" is above a triplet in the M2 staff.

Handwritten musical score for the third system. It includes staves for Ang, M2, 8VB, and Pn. The lyrics are "can I raise my little girl" and "How can I raise". There are dynamic markings like *mp* and *mf*, and a circled measure with a red dot. A handwritten "3" is above a triplet in the M2 staff.

Handwritten musical score for the fourth system. It includes staves for Ang, M2, 8VB, and Pn. The lyrics are "she will become filled with hate" and "Even the". There are dynamic markings like *mf* and *mp*, and a circled measure with a red dot. A handwritten "3" is above a triplet in the M2 staff.



(♩=50)

pg. 42 m+c

mf

p

mf

Everybody tells her

mp

"you

my lit<sub>3</sub>-tle girl

8VB-m

6

M3

(337) men at the smelter they say to my husband

Eh! they say things, How can I raise my

mf

(RH d)

H H (Db)

LH

H H

H H

Ped

have the evil eye"

mf

How

Everybody tells her

8VA-m (mp) 3

M3

(339) little girl

How can I raise my

little girl

Everybody tells her

Add

mp

mf

mp

Ped

Ped

Vc



(♩ = 50)

Pg. 43 mtc

(mf)  $\text{Ang.}$   $\text{can I make her happy then?}$   $p$   $f$   $\text{I}$

$\text{M2}$   $\text{mf}$   $\text{you have the evil eye}$   $f$

$\text{8VB} \dots (\text{mp}) 3$   $\text{cres}$   $\text{you have the evil eye}$   $\text{How}$

(341)  $\text{little girl}$   $\text{Everybody tells her}$

$\text{mf}$   $\text{mp}$   $\text{mf}$   $\text{CRESU}$   $\text{gliss}$   $*$   $f$   $\text{Ang.}$   $\text{Exasperated}$   $\text{Will not always be the}$   $\text{re}$   $\text{to}$

$\text{8VB} \dots f$   $6$   $\text{M3}$   $6$   $\text{M3}$   $6$

(343)  $\text{can I make her happy then?}$   $\text{I will not always be there to hold her in my arms and}$

$\text{f}$   $\text{mf}$   $\text{Ang. goes to M3 and tries to get M3 to be angry.}$



$\text{♩} = \text{♩} = \text{♩}$   
 $\text{♩} = \text{♩} = 100$   
 8VB  
 122  
 (p.44) M+C

EASY!  
 mp

Ang 4/4  
 hold her in my arms and tell  
 her  
 8VB...  
 345  
 Staccato *Mantellato* mp  
 f mf  
 on the string

M3 starts angry but then  
 reverts to praying

12  
 347  
 hold her in my arms and tell her she is beautiful when she grows up no man will have her  
 f p  
 Legato  
 mf p  
 Ped  
 Anticello  
 Extra  
 normal



(♩=100)

B.45 M+C

Ang. *f* *>* *>* *>* *>* *p* gliss *p*  
she grows up no man will have her

M2

M3 *angry: f* *>* when

(349) *p* *staccato* *(mp)* *HH* *HH*

Pn *I* *II* *(mf)*

Ang. *f* *>* *p* *praying* *3*

M2

M3 *3*

(351) she grows up no man will have her she will be so unhappy twelve times worse than a  
*mf* *p* *Legato* *8VA*

Pn *mf* *p* *Legato* *Ped* *ex. Pout.*



(J=100)

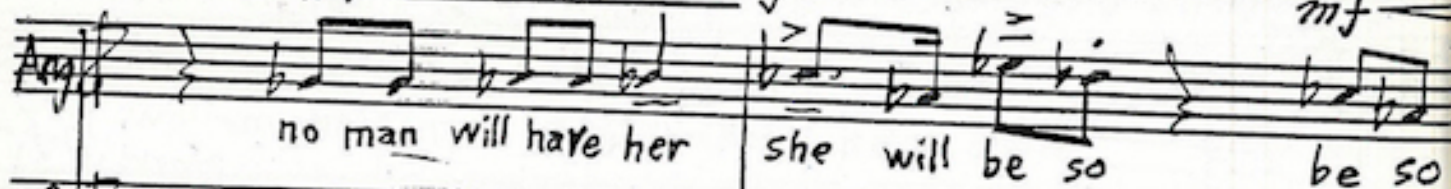
Pg. 46

MFC

mp

f

mf



(p)

353

old maid her heart will turn to vinegar. And she will hate; she will become filled with

(5) mp

f mf (mf)

unhappy

(angry:)

no man will have her she will be so

despair: sostenuto

be so unhappy twelve times worse

hate

H H

I 32 II

Sul D. #fa

Ped

B

C#



Py. 47 M+C

Handwritten musical score for "And She Will Turn to Vinegar" by George Gershwin. The score is written on three systems of staves. The first system includes a vocal line (Soprano) and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system includes a piano solo section. The score is annotated with various performance instructions and dynamics. The lyrics are: "heart will turn to turn to vinegar And she will hate". The tempo is marked "Andante" and the mood is "Angry". The score is marked with "Ritard" and "Andante".



A little despairing, (J=100)

N 48 MFC

Ritard - - - -

languid *mp* *mf* *mf* Less Angry *p* More Languid *mp* *mp* Angry *mp* *mp* Angry

will hate she will be - come filled with

364

Ritard - - - -

*mp* *cres-* *mp*

Red

Very *mp* Languid

J.=80

filled with hate filled with hate

END UP!

J.=80

*p* *pp*

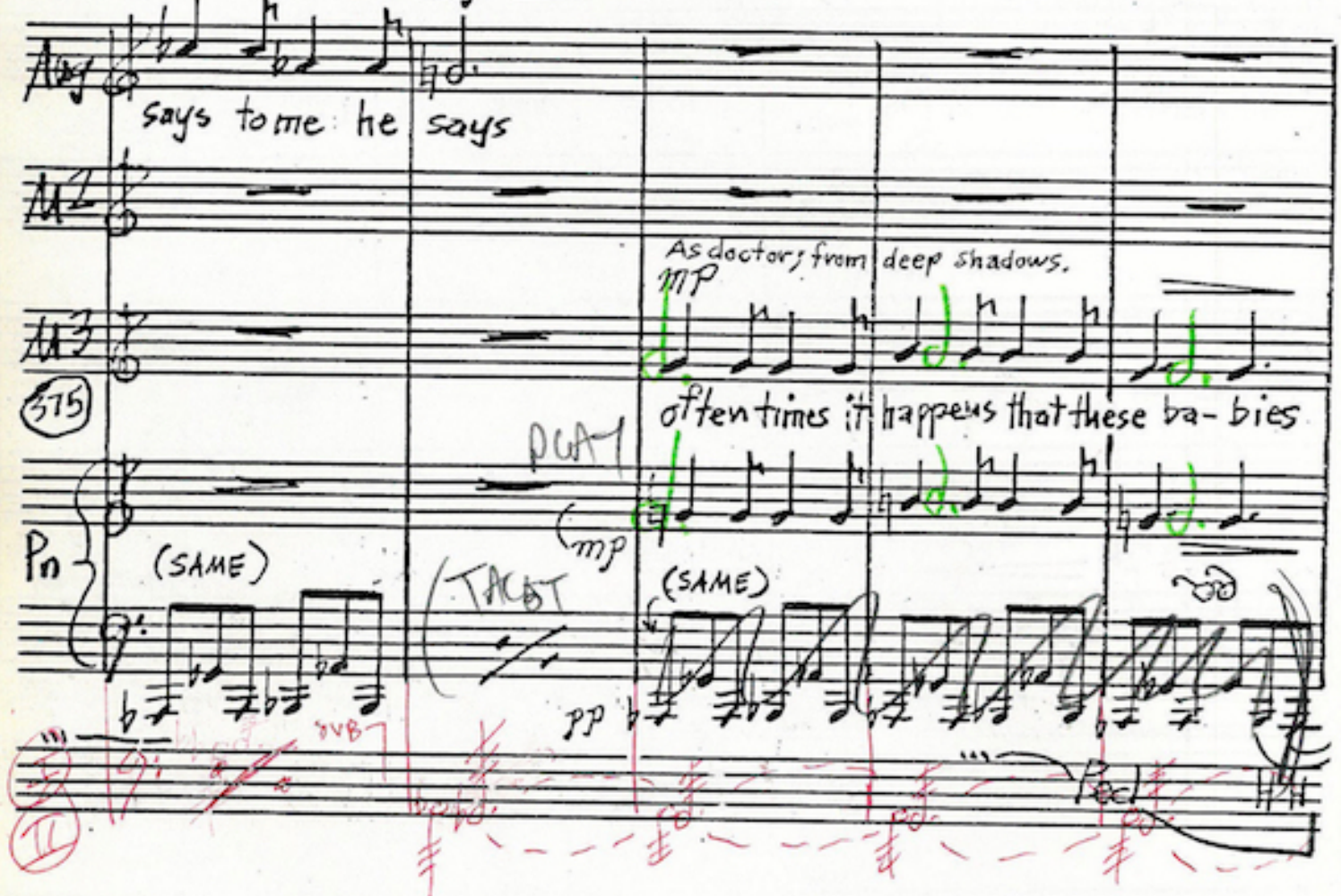
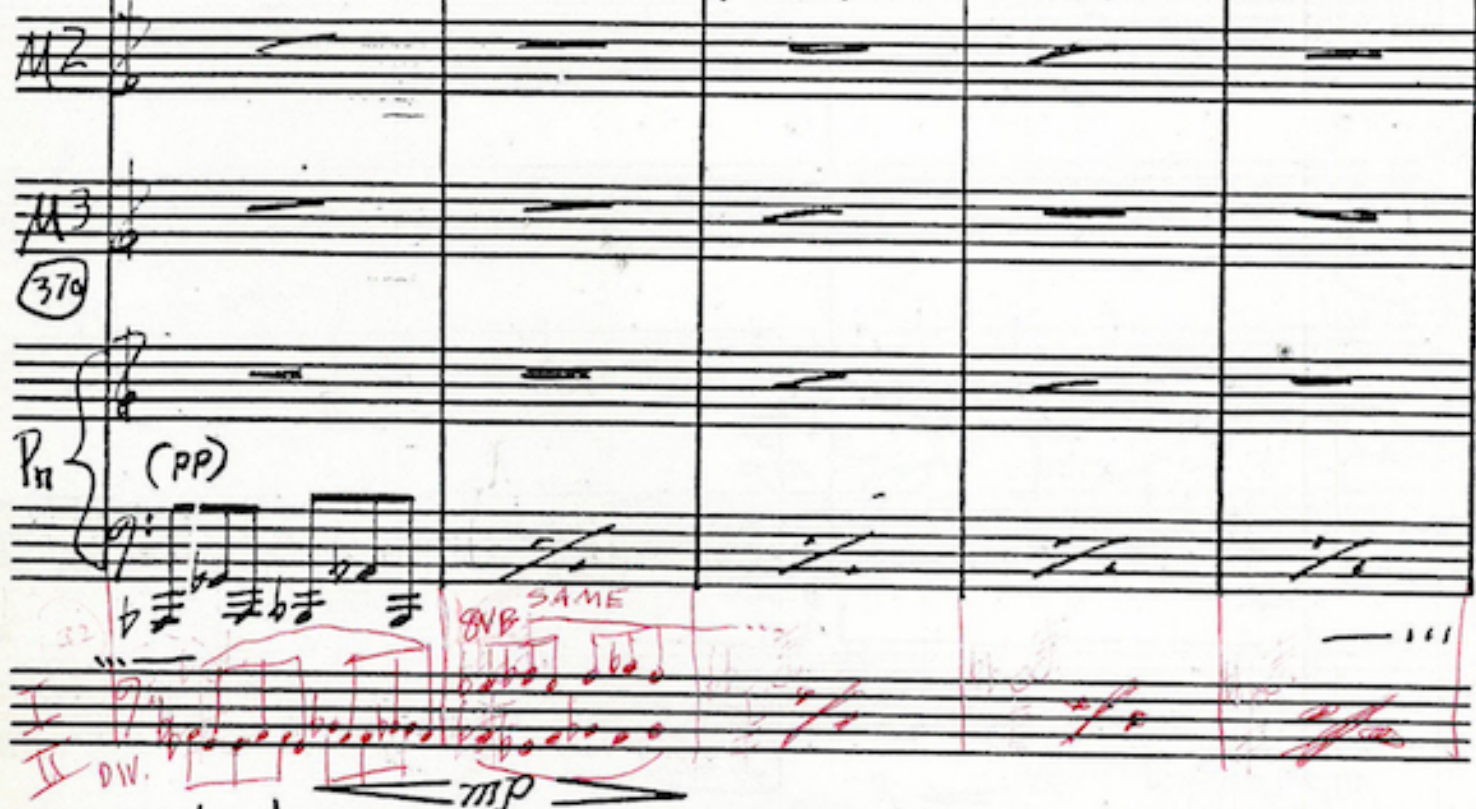
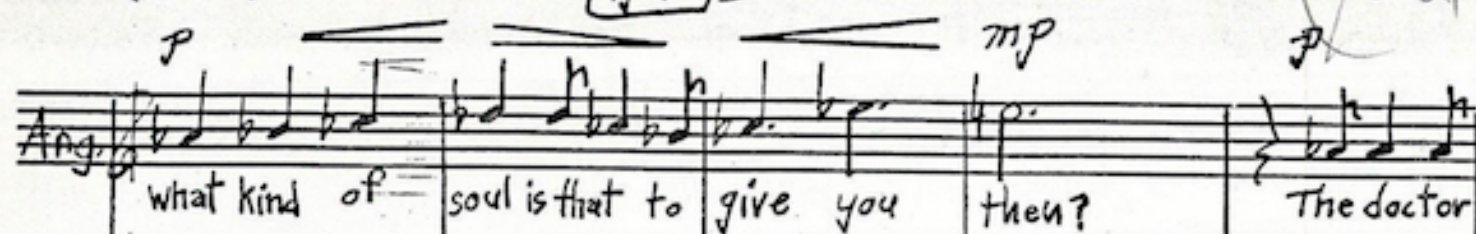
LIARCO



(♩ = 80)

Pg. 49 M+C

(cell 2)



Start again



(J.=80)

Pg. 50 M+C

mf

mf

mp

Aug. 6 How? I ask him how is that possible he says

M2

M3 P die

(380) die

Pn P ADD LH

mf They

PP TACET

WB SVB

I... II...

Aug. 6

M2

(mf)

M3 twist in their sleep they turn on their faces and they choke because they

(385) twist in their sleep they turn on their faces and they choke because they

Pn mf PP

I... II...

Aug. 6

M2

M3

I... II...

Aug. 6

M2

M3

I... II...

Aug. 6

M2

M3



Pg. 51 MTC  
MP

[illegible] $V_{C I, II}$



$\text{♩} = \text{♩}$  (♩ = 112)

Pg 52 MTC

Handwritten musical score for measures 401-403. The score is in 12/8 time, marked with a treble clef and a key signature of one sharp (F#). The tempo is indicated as  $\text{♩} = 112$ . The music features a piano (Pn) accompaniment and a vocal line. The lyrics include "In prayer: mp 3" and "If she". The score includes various musical notations such as triplets, slurs, and dynamic markings like *f*, *mf*, and *mp*. There are also handwritten annotations in red ink, including "I 8VB" and "II".

Handwritten musical score for measures 404-405. The score continues in 12/8 time. The lyrics include "came to you now her soul would be clean and white" and "You would re-joyce with". The piano accompaniment (Pn) is marked with *f* and *mp*. The vocal line includes triplets and slurs. Handwritten annotations in red ink include "I 8VB" and "II".

Handwritten musical score for measures 406-407. The score continues in 12/8 time. The lyrics include "In despair: sostenuto", "you would re-joyce with her ba-bby's soul but", and "her baby's soul, but how can I take a life - There is no way without committing". The piano accompaniment (Pn) is marked with *mf* and *mp*. The vocal line includes triplets and slurs. Handwritten annotations in red ink include "I 8VB" and "II".



(J=112)

N Pg. 53 MtC

(I) (mp) 3 *SVB* *mf* 3

Ang *mp* 3 how can I take, can I take a life?

(II) *SVB* a mortal sin. If she came to you now her soul would be clean & white

(408) In Anger: Choppy there

*mp* *f*

(I) *SVB* 3 3

Ang But how can I take a life?

(II) *SVB* *mp* 3 3

*f* you would re-joice with her baby's soul

(410) is no way with-out committing a mortal sin!

*f*



(♩=112)

I, II OUT

Pg. 54 M+C

(too fast)

Anglo (412)

mf Ped f Ped ...

in prayer: legato

Anglo (415)

to even wish the thing is more a sin than doing it so what can I

8VA RH LH

p

(p) Cello II

Anglo (417)

do? If she grows up her soul will come to you unclean and that is even worse

In Despair: mp

II 8VB

so what can I do?

p



Pg. 55 M+C

Handwritten musical score for "The Rose Tree". The score is written on five staves. The first staff is for the Angel (Ang), the second for the first male voice (M2), the third for the second male voice (M3), and the fourth and fifth for the piano accompaniment (Pa). The lyrics are written below the vocal staves. The score includes dynamic markings (mf, p, f, mp) and articulation marks (accents, slurs, triplets). The tempo is marked "Allegretto".

**Lyrics:**  
 do? If she grows up her soul will come to you unclean  
 you un-clean and that is even even worse  
 un-clean

**Dynamic Markings:**  
 mf, p, f, mp

**Articulation:**  
 Accents, slurs, triplets

**Other markings:**  
 (421), Ped...



(♩ = 112)

(423) 8VA Pg. 56 M+C

Pn *mp* *f*

RH LH

I + II OUT

in prayer thru 431

(426) 8VA

Pn *mf* *p*

And so I ask you for an answer,

Ped ...

Indespair thru 432

*mp* *mf*

Ang *mf*

If you say give back the child to

(429) If you say give back the child to me, then I will give her to

Pn *p*

Ped ...

Ped — off



(♩=112)

mp *cres* - *poco* - - - a - - - *poco* - -

me *mp* 3 give back the child then

If you say *cres* - If you say If you say

(432) you, If you say If you say If you say

Pn *mp* *cres* - *poco* - - a - *poco* - -

*f*

Ang I will then I then *f* I will

M2 give back the child give back the child then I

M3 give back the child give back the child then

(436)

Pn *f*



CHANGE

low  
END UP

N

$\text{♩} = 100$

P. 58

M+C

$\text{♩} = 100$

Slower mf

Handwritten musical score for the first system. It includes vocal staves (Soprano, Alto, Tenor) and a piano accompaniment staff. The lyrics are: "then I will give her give her to you now Then will I will I will give her give her to you now". Performance markings include "mf", "Slower", and "2x only". A circled measure number "440" is present. Red ink highlights certain notes and measures in the piano part.

Handwritten musical score for the second system. It continues the vocal and piano parts. The lyrics are: "I will give her give her to you now then I will give her give her to you now now then I will give her give her to you now". Performance markings include "fp", "cres", and "f". A circled measure number "445" is present. Red ink highlights the piano accompaniment part. A circled "I" is at the bottom left.



Handwritten musical score for "Mozart Rite" by John Williams. The score is written on three staves. The top staff is for the piano (p), the middle for the violin (v), and the bottom for the cello (c). The tempo is marked "Allegro" and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "mf" (mezzo-forte). A circled "Mozart Rite" is visible in the middle of the page.

Handwritten musical score for "The Rose Tree". The score is written on five staves. The top two staves are for vocal parts, labeled "II" and "I" in red. The bottom three staves are for piano accompaniment. The tempo is marked as "♩=56" in a circle. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "fff" and "sfz". There are also handwritten annotations in red and green ink, including "15VA" and "sfz" with a green checkmark. The score is divided into measures by vertical bar lines.

COL  
PNO

CUT  
OFF AND  
w/ 1 5 TOP



CELLI  
TAKES Tom. 489  
Blue Canon  
Rock Round

**VOI+II OUT**

**A cappella**

CONDUCT Pg. 60 M+C

Note: ms. 454-479 are  
a cappella

Ang 1 2 3 4

1 2 3 4

M3 1 2 3 4

(454) 1 2 3 4

Ph 1 2 3 4

**WAIT** you don't an swer, Nothing no sign.

**FOR** you don't an swer. Nothing no

**ACTORS** you don't an

**OUT**

**cue:**

**cue:**

Ang. lights another candle, and waits, with bowed head holding  
her rosary, she looks up at the Virgin.

Ang 1 2 3 4

1 2 3 4

M3 1 2 3 4

(458) 1 2 3 4

Ph 1 2 3 4

Are you listening?

sign. Are you listening?

-swer. Nothing no sign. Are you listening?

**mp cres**

**mp cres**

X repeat } Q to GO



(♩=80)

Pg. 61 14+C

a cappella

no! Give me a sign. You are not paying a-  
tention to me!  
you, say yes or no! Give me a sign. You are not paying a-  
I spoke to you, say yes or no! Give me a sign. You

Ang. 1  
2  
3  
462

Pn

f mp

Why do you not listen! I am talking to you.  
-tention to me! Why do you not listen! I am talking  
are not paying at-tention to me! Why do you not listen!

Ang. 1  
2  
3  
466

Pn

cres mf

Ang. goes to a cabinet, and takes, from a drawer, a small candyhammer.



(♩=90)

Pg. 62 MTC

a cappella

Handwritten musical score for voice and piano. The score is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked as (♩=90). The piece is titled "a cappella". The lyrics are: "I will make you listen. Look, I have this hammer. I will make, make you pay attention to me, attention to me, attention to me." The score includes dynamic markings: *f* (forte) and *mf* (mezzo-forte). The piano part is marked with *Pn* and includes a crescendo marking *cres*. The score is numbered 42, 43, and 470.

Handwritten musical score for voice and piano. The score is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked as (♩=90). The piece is titled "a cappella". The lyrics are: "I have this hammer. I will make, make you pay attention to me, attention to me, attention to me." The score includes dynamic markings: *f* (forte) and *mf* (mezzo-forte). The piano part is marked with *Pn* and includes a crescendo marking *cres*. The score is numbered 42, 43, and 474.



a cappella (J=80)

Pg. 63 M+C

Ang. 1 2 3 4

me, attention to me!

me attention to me!

attention to me!

Play

mf

p

Then all anger disappearing, Ang. says quietly, and sadly:

Ang. 484 Please give me a sign

mf 3 p

HH

Ped

II

HH = hand held

PH = pedal held

For Indeterminate Pitch see notes on pages 64 and 67.



(♩=80)

Page 64 M+C

490 PH

*p* *f* *p*

or I will hurt you.

*f*

... Ped

Ang. carefully, one by one, breaks off the fingers of the Virgin.

Add:

496

*f* *p* *mf* *p*

Right Thumb Nail

white gliss

Ped

501

Indeterminate Pitch

SEE Note Pg. 67

Ped

WRITER: (x)B

ACTUAL:  $\sharp \sharp \sharp$

OR  $\sharp \sharp \sharp$

see Note: Pg. 67.

A note in parentheses = any note near the one indicated.

W = white keys

B = Black keys

Each triplet on 3<sup>rd</sup> Note group should span an octave, or so.



(♩=80)

Op. 65

MTC

4 HPn = Four Hand Piano

mf

How will you raise the sick?

mp

With-

505

15

HPn

B

mf

p

II

Ped

cello II

22

f div.

Ang. breaks off hands,

508

out your fin-gers

R.H. mf

white gliss

p

mf

II

Ped

PH

PH



mp *cello*  
II

Handwritten musical score for a piano piece, featuring multiple staves and various musical notations. The score includes:

- Staff 1 (Top):** Labeled "Ang." (Angel). It begins with a treble clef and a key signature of one flat. The notation includes a long horizontal line with a fermata, followed by a series of eighth notes. A handwritten note "(Ang. breaks off an arm)" is written above the staff.
- Staff 2:** Labeled "f div." (forte, diviso). It features a treble clef and a key signature of one flat. The notation includes a long horizontal line with a fermata, followed by a series of eighth notes. A handwritten note "out your hands," is written above the staff.
- Staff 3:** Labeled "514" and "15VA". It features a treble clef and a key signature of one flat. The notation includes a series of eighth notes, with a handwritten note "RH:" (Right Hand) written above the staff.
- Staff 4:** Labeled "Ped." (Pedal). It features a treble clef and a key signature of one flat. The notation includes a series of eighth notes, with a handwritten note "Ped." written above the staff.
- Staff 5:** Labeled "B.P." (Basso Profondo). It features a bass clef and a key signature of one flat. The notation includes a series of eighth notes, with a handwritten note "Ped." written above the staff.
- Staff 6:** Labeled "Ped." (Pedal). It features a bass clef and a key signature of one flat. The notation includes a series of eighth notes, with a handwritten note "Ped." written above the staff.

The score is heavily annotated with handwritten notes and markings, including "f div.", "out your hands,", "RH:", "Ped.", "B.P.", and "Ped.". The notation is complex, featuring many accidentals and dynamic markings.







f (♩=80) +CEWO  
I Pg. 68 M+C

Handwritten musical score for voice and piano. The score is written on five staves. The first two staves are for the voice, with lyrics: "help the world, Where is the sign?" and "help the world, Where is the sign?". The third staff is for the piano, with markings "TP<sub>n</sub>", "f", "mp<sub>RH</sub>", "LH", "15VA", and "B B W". The fourth and fifth staves are for the piano, with markings "BP<sub>n</sub>", "f", "mf", and "Ped". The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for piano, continuing from the previous page. The score is written on five staves. The first two staves are for the piano, with markings "I", "II", and "f". The third and fourth staves are for the piano, with markings "f" and "Ped". The score includes various musical notations such as notes, rests, and dynamic markings.



(♩=80)

Pg. 69 M+C

Angry:

cello I

cello II

mf

You shall not stand be

You shall not stand be

You shall not stand be

Handwritten musical score for strings and woodwinds. The score includes staves for Violin 1 (V1), Violin 2 (V2), Violin 3 (V3), Trombone (Tb), and Bassoon (Bp). The music is in 4/4 time with a tempo of 80 beats per minute. The key signature has one flat (B-flat). The score features various musical notations including notes, rests, dynamics (mf, f, p, mp), and articulation marks (accents, slurs). The Trombone part includes a section marked 'dim' and 'mf'. The Bassoon part includes a section marked 'f' and 'p'. The Violin parts include a section marked 'mf' and 'f'. The score is written in ink on aged paper.

Handwritten musical score for two staves, labeled I and II. The staves contain musical notation in red ink, including notes, rests, and slurs. The notation is written on a set of five-line staves. The first staff is labeled 'I' and the second staff is labeled 'II'. The music appears to be a continuation of the piece, with various rhythmic values and melodic lines.



Handwritten musical score for piano, featuring multiple staves and various musical notations. The score includes dynamic markings such as *mf*, *f*, *mp*, *p*, and *fff*. It also contains performance instructions like "Ang. breaks off toes" and "Ang. breaks off the feet." The score is divided into measures, with some measures marked with circled numbers (e.g., 23, 529, 533). The notation includes treble and bass clefs, key signatures, and various musical symbols like notes, rests, and slurs. The score is written on a single page, with the page number 23 visible in the top left corner.



Ang. has to hold the statue or it will fall. *cres* **(M+S)** **(p. 71)** \* hold down all notes under a double slur. ( $\text{♩} = 80$ )

**A+2**  $\text{3/4}$  *15 fall down.* *15A- 3* *And still* *you* *smile!* *ff*

**TPn** *f* *ff* *(p)*

**I** **(537)** *mf* *15VB* *ff*

**BPn** *mf* *ff*

*white* *gliss*

**II** *Ped* *♩ = ♩.*

**A+2**  $\text{3/4}$  *15* *mf*

**TPn** *mf*

**I** **(541)** *mf* *pp* *♩ = ♩.*

**BPn** *mf* *pp*

**II** *Ped* *off* *Ped*

CELLI TACET TO M. 596



(J.=80)

NEW Pg. 72 M+C

Handwritten musical score for the first system, measures 546-550. The score is in 6/8 time and features three staves: Alto (A), Tenor Piano (T.P.), and Bass Piano (B.P.).

- Alto (A):** Measures 546-550. Dynamics include *mp* and *mp*. The lyrics "your" are written under the final measure.
- Tenor Piano (T.P.):** Measures 546-550. Dynamics include *pp*. The lyrics "white gliss" are written over the final measure.
- Bass Piano (B.P.):** Measures 546-550. Dynamics include *pp* and *pp sempre*. The lyrics "Ped" and "off" are written below the staff.

Handwritten annotations include "Natural", "white gliss", and "H H".

Handwritten musical score for the second system, measures 551-555. The score is in 6/8 time and features three staves: Alto (A), Tenor Piano (T.P.), and Bass Piano (B.P.).

- Alto (A):** Measures 551-555. The lyrics "cheeks are red your eyes are blue and look at me, with-out an eye," are written under the staff.
- Tenor Piano (T.P.):** Measures 551-555. Dynamics include *pp*.
- Bass Piano (B.P.):** Measures 551-555. Dynamics include *pp*. The lyrics "Ped" are written below the staff.



Ang. lays the statue down on the table  
and carefully destroys an eye.

NEW

Pg. 73

M+C

(h-h) = "humming" on consonant

underlined.

S.V. = Senza vibrato.

S.V. mf

(h-h) N

Ang. *mf* what will you see *p*

T.P. *p* *gliss* *mf*

B.P. (555) (pp) *Ped* *off* *L Ped* *3* ...

I leave you o-ne

*d. = d*

m.v. = molto vibrato

ms. 559-592: Ang. becomes more and more cruel and hysterical.

Ang. *p* *f* *h* *mf* *mp* *pp*

T.P. (560) *mp* *3* *pp*

B.P. (pp) *3* ...

Frank; six (h-h)

I am not that e-vil

means no octave adjustment.



(J=80)  
Sarcastic  
f m.v.

Fr. 74 m+c

Frak mf s.v.

(h-h)  
mr. gliss

Handwritten musical score for measures 564-567. The score is written for three staves: Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#). The tempo is marked (J=80). The mood is "Sarcastic". The dynamics range from *f* (forte) to *pp* (pianissimo). The lyrics include "ha!", "And your gold crown", and "Frak". The notation includes various musical symbols such as notes, rests, and slurs.

S.V.  
mp

f > mp > p

Handwritten musical score for measures 568-572. The score is written for three staves: Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#). The dynamics range from *mp* (mezzo-piano) to *f* (forte). The lyrics include "How will any one know that you are the". The notation includes various musical symbols such as notes, rests, and slurs.

mf > f > mp > p

mp > f

Handwritten musical score for measures 573-576. The score is written for three staves: Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#). The dynamics range from *mf* (mezzo-forte) to *f* (forte). The lyrics include "Vir gin", "ha ha", "with out", and "gliss". The notation includes various musical symbols such as notes, rests, and slurs.



(♩=80)

(Pg. 75) *mv.*

sub. *mp* *mv.* *f* *p* *f* *mv.* *f* *mp* *mf* *gliss*

578 (15) your crow ha! ha! ha ha they

*mp* (*pp*) *mp* (*mf*)

579 3

*mp* *mf* *p* *mp* *mf* *mv.* *gliss*

583 (15) will not ha ha they will not, they will, they, they will not know

*mp* *mp*

584 3

*f* *mf* *cres*

587 (15) they will not know no, no they will they will not know

*mp* *cres*

588 3 *mp* *cres*



(♩=80)

Pg. 76

Angelina knocks crown off Virgin.

Handwritten musical score for the first system. The score is written for three staves: Treble (T.P.), Bass (B.P.), and a third staff (likely a second Bass part). The tempo is marked (♩=80). The key signature has one flat (B-flat). The first staff has a melody with notes G4, A4, B4, C5, and a glissando leading to a sharp G5. The second staff has a melody with notes G4, A4, B4, C5, and a glissando leading to a sharp G5. The third staff has a melody with notes G4, A4, B4, C5, and a glissando leading to a sharp G5. The lyrics "they will not know" are written under the first staff. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* and *sfz*. There are also handwritten annotations like "mk gliss" and "Ped" (pedal).

Handwritten musical score for the second system. The score is written for three staves: Treble (T.), Bass (B.), and a third staff (likely a second Bass part). The tempo is marked *slower*. The key signature has one flat (B-flat). The first staff has a melody with notes G4, A4, B4, C5, and a glissando leading to a sharp G5. The second staff has a melody with notes G4, A4, B4, C5, and a glissando leading to a sharp G5. The third staff has a melody with notes G4, A4, B4, C5, and a glissando leading to a sharp G5. The lyrics "Now you are human" are written under the first staff. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* and *pp*. There are also handwritten annotations like "gliss" and "I". At the bottom, there is a handwritten note: "both mean a pitch, i.e. no octave adjustment."

+ M2, M3?



(J=80)

Pg. 77

Handwritten musical score for voice and piano. The score is written on five staves. The first staff is for the voice, and the subsequent four staves are for the piano. The tempo is marked (J=80). The key signature is one flat (B-flat). The score includes dynamic markings such as *mf*, *p*, *pp*, and *f*. The lyrics are: "Worse than human worse than human crippled". The score includes a section marked "And" and a section marked "whispering". The score includes a section marked "CELLI TACETO M. 623".

Angrily Praying:

*p* 3 3 3 *cres* 3 -

Handwritten musical score for voice and piano. The score is written on five staves. The first staff is for the voice, and the subsequent four staves are for the piano. The tempo is marked (J=80). The key signature is one flat (B-flat). The score includes dynamic markings such as *f* and *cres*. The lyrics are: "where is the sign? I break the rosary so that people will". The score includes a section marked "And where is the sign?".



(♩=80)  
Ang. breaks the rosary.

(Pg. 78)

Ang. occasionally smashes rosary beads; whispering excites her to smash move beads with a hammer.

mf

forget how to pray

3 < f >

Forget how to pray, mp

forget forget how to pray

mp mf pp

forget forget forget

off

p

forget

f > p

how to pray forget

mf

3

HH

f mp

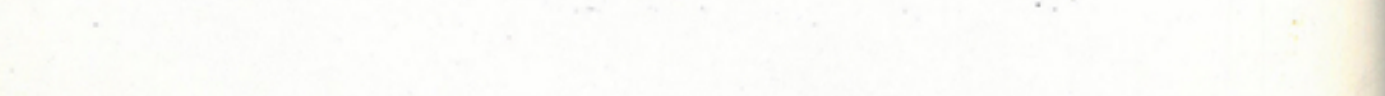
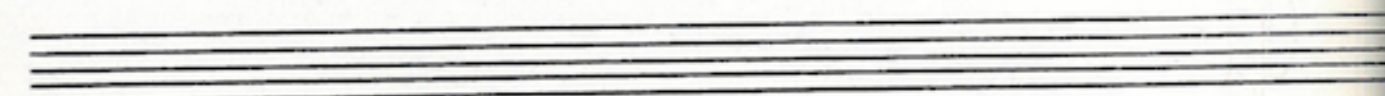
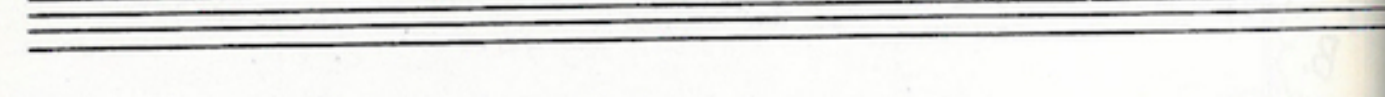
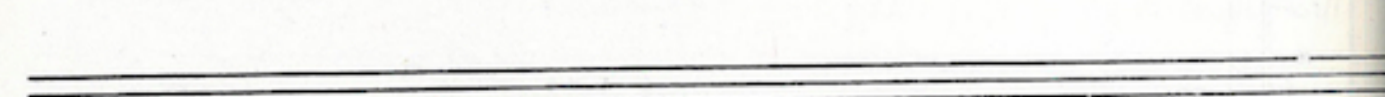
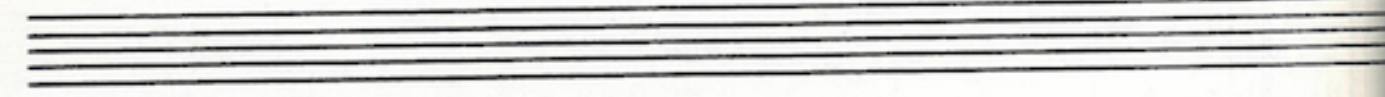
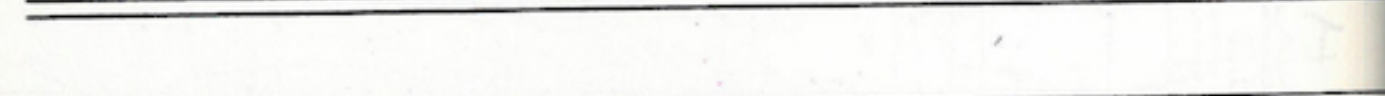
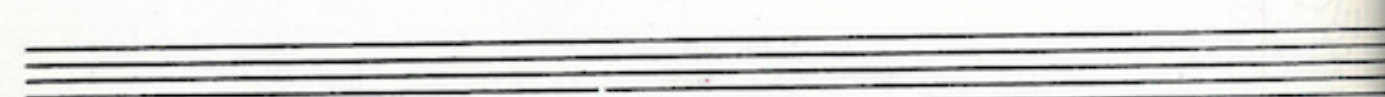
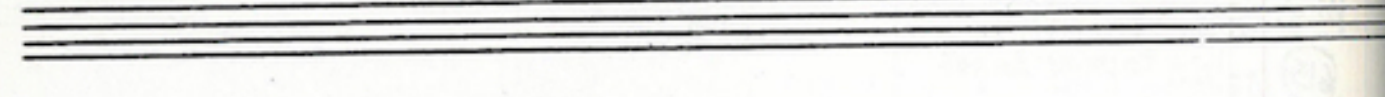
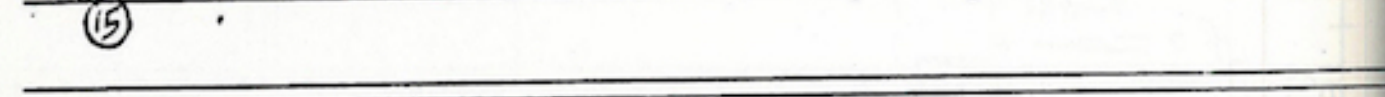
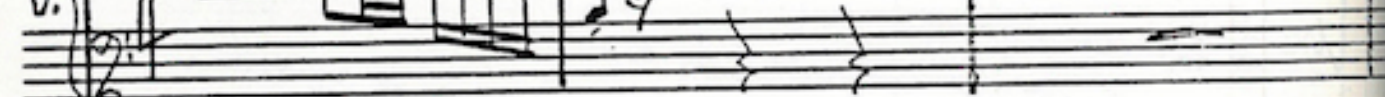
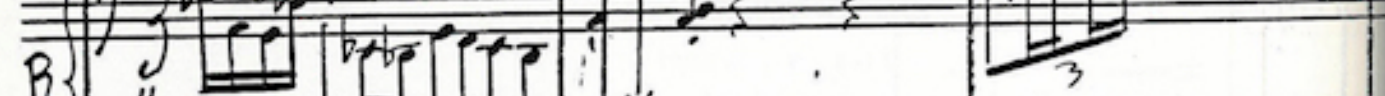
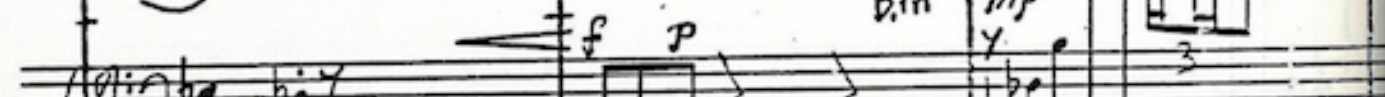
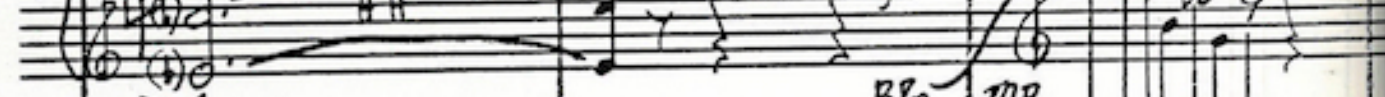
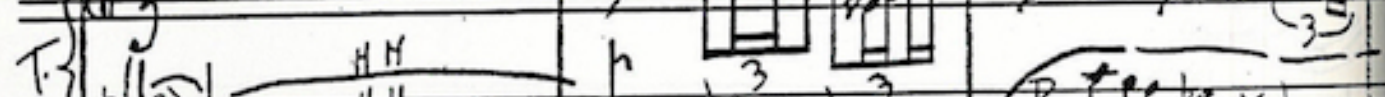
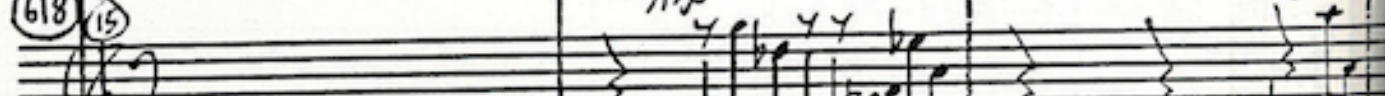
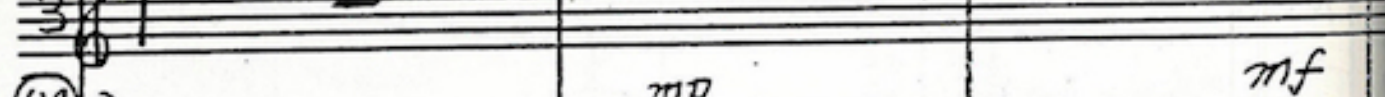
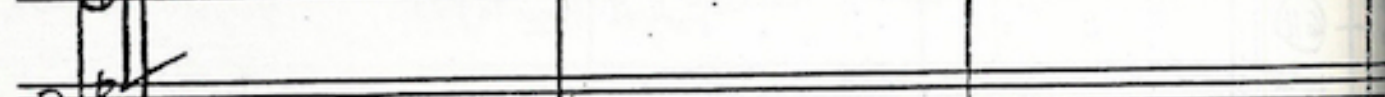
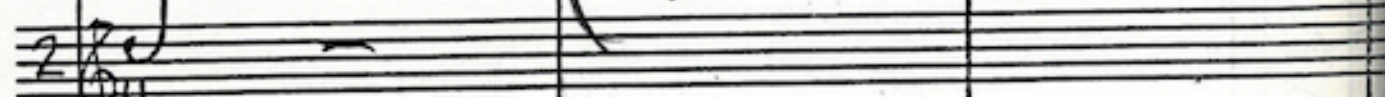
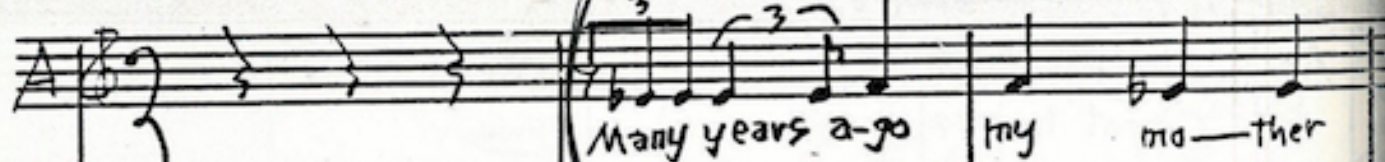
3



(♩=80)

79

*p* *mf* *p*





ccu

Handwritten musical score for voice and piano. The score includes lyrics: "lied to me she said that you would that you would send a my mother my mother lied to me my mother". Performance instructions include "mf", "mp", "f", "p", "Always Staccato", and "All notes very short". A circled annotation reads "ONE PIANIST".

Pu  
Vc I  
Vc II

etonal improvisation

Vc's use harmonic gliss's;

con legno; bouncing con legno;  
extreme porticello w/ & w/o tremolo.

long below bridge; quiet finger rolls on  
cello body.

whale call: slide artificial  
harmonic



SMASH  
BEAD

Pg. 81

Handwritten musical score for a song. The score is written on a grand staff with five systems of staves. The lyrics are: "If there was a god I would be struck dead now". The score includes various musical notations such as dynamics (mf, mp, f, p), articulation (gliss, sign), and performance instructions (SMASH BEAD). The score is marked with a circled "624" and a circled "15". The score is written in a handwritten style with some corrections and annotations.

mf m.v. f gliss  
sign mp  
3  
If there was a god I would be struck dead now  
mf mp  
3  
f 3 mp  
3  
624 15  
p  
f 3 p  
f p  
f p



Pg. 82

SMASH  
BEAD

Stzpf

$$mp > pp$$



633

(♩=80)

SLOWER

Pg. 83

♩=80

cello  
P+  
5  
D

Musical score for piano and cello, measures 633-636. The piano part is in 2/4 time, featuring a melody with various dynamics (mp, p, f) and articulation (accents, slurs). The cello part provides harmonic support with chords and single notes. Measure 633 starts with a piano introduction marked 'SLOWER' and 'Pg. 83'. Measure 634 has a piano melody starting with 'mp' and 'p'. Measure 635 features a piano melody with 'f' and 'p' dynamics. Measure 636 continues the piano melody with 'p' dynamics.

Handwritten musical notation and dynamics for measures 633-636. The notation includes a series of notes with dynamics: 2 mp, 3 p, f, p, 4 H, p, pp, H. There are also some circled notes and slurs.

Vocal score for measures 633-636. The lyrics are: "Where is the sign" (measures 633-634) and "There is" (measures 635-636). The vocal line is in 2/4 time, with dynamics ranging from 'mp' to 'p'. There are also some handwritten annotations and slurs.

Musical score for piano and cello, measures 637-640. The piano part continues the melody from the previous section, with dynamics like 'mp', 'p', and 'mf'. The cello part provides harmonic support. Measure 637 starts with a piano introduction. Measure 638 has a piano melody with 'mp' and 'p' dynamics. Measure 639 features a piano melody with 'p' and 'mf' dynamics. Measure 640 continues the piano melody with 'mf' dynamics.

Handwritten musical notation and dynamics for measures 637-640. The notation includes a series of notes with dynamics: mp, p, mf. There are also some circled notes and slurs.

cello



mf mp A mf f mf

no god where is the sign

no

3 mf f mf

where is the sign

640 15

pp mp f mf

mf mp

mf

mf pp f mf

cello



Handwritten musical score for "The Rose Tree". The score includes vocal parts and piano accompaniment.

**Tempo and Dynamics:** (♩=80), *A mf*, *cres*, *mf*, *cres*, *sfz*, *f*, *ff*.

**Lyrics:**

There is no  
There is no, there is no  
There is no, there is no

**Instrumentation:** Ang 6, 2, 3, P (Piano), cello.

**Handwritten Annotations:**

- Circle 643
- Circle 15
- Circle 15
- Circle 2
- Circle 3
- Circle 1
- Circle 1



(1=90)

P. 86

Handwritten musical score for "The Lord's Prayer". The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are marked with "ff" and "god!". The piano accompaniment includes dynamic markings such as "ff", "f", "p", "sfz", and "p.H.". The score is written in a single system with multiple staves. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with "P.H." and "P.H.". The score is handwritten and includes various performance instructions and dynamic markings.

Three women separate; see note next page.

Three women separate; see note next page.

Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The score is written on four staves. The piano part includes dynamics like *mf*, *mp*, *p*, and *pp*, and features a large bracketed section. The vocal parts have various notes, rests, and markings like 'x' and 'y'.

$\frac{mf}{4} \} \} \quad \frac{4P}{4} \} P \quad \frac{3}{4} \} PP \quad \frac{2}{4}$



(J=80)

Pg. 87

measures 650-674

M2 exits to sing back stage.

M3 moves into shadows to whisper. Underlined words = accent.

Ang. looking exhausted <sup>SILENTLY</sup> sits in chair facing audience with head bent over; audience cannot see her face. Lights very slowly fade-out except for overhead spot on Ang. As M2 and M3 build tension Ang. occasionally twitches or jerks. M2 and M3 are voices within Angelina.

Handwritten musical score for measures 650-674. The score is written on five staves. The first staff is marked **ppp** and **Whispering**. The second staff is marked **mp** and **mf**. The third staff is marked **f** and **mp**. The fourth staff is marked **f** and **mf**. The fifth staff is marked **mp** and **sub. pp**. The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations in red ink, including **sub. pp** and **sub. pp**. The lyrics are: "there is no god or he would have sent a sign through you".

Annotations in red ink:

- sub. pp
- sub. pp



(♩=80)  $A^b$  IN  
PIANO

(Pg. 88)

M2 dynamics are what audience should hear; sing louder if necessary.  $A^b$  from backstage

cello

Handwritten musical score for voice and piano accompaniment. The score is written on two systems of staves. The first system (measures 655-658) features a vocal line with lyrics: "Holy Mother the Holy Mother is made out of plaster and paint when she grows up no man will have her my mother lied to me. She said that you would send a sign If there was a". The piano accompaniment includes chords and arpeggiated figures. Dynamics markings include  $mp$ ,  $p$ ,  $mf$ ,  $f$ , and  $pp$ . A red lightning bolt symbol is present in the piano part. The second system (measures 659-662) continues the vocal line with lyrics: "gliss her". The piano accompaniment includes a trill (T.P.) and a bass line (B.P.). A red box at the bottom right contains the text "Vc's OUT".

cello

COLT  
TACET TO  
M. 690



(♩ = 80)

(Pg 89)

CHRIS

Handwritten musical score for a song, featuring vocal lines (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is written on a system of staves.

**Lyrics:**

god I should be struck dead. my mother lied to me. I'm not too young any more  
often times these babies die  
Doesn't every good Catholic woman want a baby The

**Performance Instructions:**

- Bring out Top Line
- Ped - ...
- mf
- mp
- p
- f
- ff
- mp-3
- p
- mf
- p
- mp

**Handwritten Annotations:**

- (660) (15)
- (662) (15)
- 15
- 15



(♩=80)

Pg. 90

Handwritten musical score for piano and voice, page 90. The score is written on two systems of staves.

**System 1:**

- Staff 1 (Piano):** Treble clef, 2/4 time. Starts with a piano (*p*) dynamic, followed by a crescendo to *mp* and then *f*. A slur covers the first two measures, and another slur covers the next two measures.
- Staff 2 (Piano):** Treble clef, 3/4 time. Starts with a piano (*p*) dynamic, followed by a crescendo to *mf* and then *f*. A slur covers the first two measures, and another slur covers the next two measures.
- Staff 3 (Voice):** Treble clef. Lyrics: "fault is my own. But you do not hear me. Plaster and paint". Dynamics: *f*, *mp*, *f*.
- Staff 4 (Piano):** Treble clef. Dynamics: *p*, *mp*.
- Staff 5 (Piano):** Treble clef. Dynamics: *p*, *mp*.
- Staff 6 (Piano):** Treble clef. Dynamics: *p*, *mp*.

**System 2:**

- Staff 1 (Piano):** Treble clef, 2/4 time. Starts with a piano (*p*) dynamic, followed by a crescendo to *f*. A slur covers the first two measures, and another slur covers the next two measures.
- Staff 2 (Piano):** Treble clef, 3/4 time. Starts with a piano (*p*) dynamic, followed by a crescendo to *mf* and then *f*. A slur covers the first two measures, and another slur covers the next two measures.
- Staff 3 (Voice):** Treble clef. Lyrics: "thought it would be good. What can she do with those? she will hate me". Dynamics: *f*, *mp*, *f*.
- Staff 4 (Piano):** Treble clef. Dynamics: *p*, *mp*.
- Staff 5 (Piano):** Treble clef. Dynamics: *p*, *mp*.
- Staff 6 (Piano):** Treble clef. Dynamics: *p*, *mp*.

Handwritten annotations include "B.Pn" and "gliss" (glissando).



(♩=80)

(Pg. 91)

Handwritten musical score for measures 66-68. The score is in 2/4 time and features a vocal line (T.) and a piano accompaniment (B.).

**Measure 66:** The vocal line begins with a half note G4 (labeled *mp*) and a half note A4 (labeled *mf*). The piano accompaniment consists of a series of eighth notes in the right hand and a single note in the left hand.

**Measure 67:** The vocal line continues with a half note B4 (labeled *mp*) and a half note C5 (labeled *mf*). The piano accompaniment continues with eighth notes.

**Measure 68:** The vocal line has a half note D5 (labeled *mp*) and a half note E5 (labeled *mf*). The piano accompaniment continues with eighth notes.

**Lyrics:** "And she will hate me. It will get worse! How can I raise my little girl"

Handwritten musical score for measures 69-70. The score is in 2/4 time and features a vocal line (T.) and a piano accompaniment (B.).

**Measure 69:** The vocal line begins with a half note F5 (labeled *mp*) and a half note G5 (labeled *mf*). The piano accompaniment consists of a series of eighth notes in the right hand and a single note in the left hand.

**Measure 70:** The vocal line continues with a half note A5 (labeled *mp*) and a half note B5 (labeled *mf*). The piano accompaniment continues with eighth notes.

**Lyrics:** "Everybody tells her, you have the evil eye no man roman"



(672) (J=40)

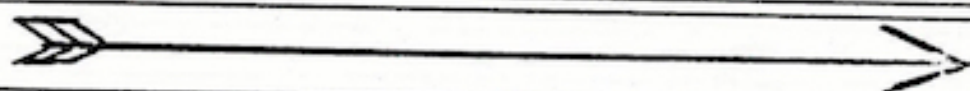
P. 92

(\*fn)

moaning

pp

Handwritten musical score for a piece on page 92. The score is written on five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef. The fifth staff is a bass clef. The score includes various musical notations such as notes, rests, beams, and dynamic markings. The lyrics "no man will have her" and "often times it happens that these babies die." are written under the third staff. The score is marked with dynamics like *f*, *mp*, *mf*, and *pp*. There are also markings for "legs" and "T.Pn."



(\*) M3 slowly develops whispering into shouting from ms. 670 to ms. 676

(\*fn) Angelina moans in resistance to the two voices within herself (i.e., M2 & M3), and her moaning becomes the third and dominant voice.



(674)

(♩=80)

(Pg. 93)

slowly twisting Ang.  
lifts her head.

Handwritten musical score for a scene. The score is written on five staves, labeled A, 2, 3, T., and B. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked (♩=80). The score includes various musical notations such as notes, rests, dynamics (f, mf, mp, f, no!), and performance instructions (gliss, no!). The lyrics are written below the staves.

Staff A: *f* (dynamic) *gliss* (instruction) *no!* *no*

Staff 2: *mp* *f* *no* *gliss* *mf* *no!* *f* *f*

Staff 3: *Plaster and paint.* *It happens that these* *babies die!* *they twist*

Staff T.: *f* *mp*

Staff B.: *f*





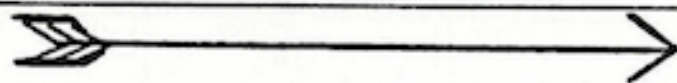
(676)

(♩=80)

Pg. 94

match  
sounds  
JUDY +  
LINDA

Handwritten musical score for piano and voice. The score is written on five staves. The first staff is for the voice, with lyrics "no!" and "they choke!". The second staff is for the voice, with lyrics "no!" and "they die!". The third staff is for the voice, with lyrics "no!". The fourth staff is for the piano, with dynamics *mf* and *f*. The fifth staff is for the piano, with dynamics *f* and *cres*. The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten annotations like "gliss", "ff", "f", "mf", "f", "cres", "Ped", and "LH RH".





(♩ = 80)

Pg. 95

\* Press down all black and white keys without sounding by placing L.H. side-ways.

Handwritten musical score for piano, measures 678-681. The score includes staves for Treble (A), Bass (B), and a T. (Trombone) part. Measure 678 features a forte (ff) arpeggio in the right hand and a piano (p) melody in the left hand. Measure 679 includes a "SLOWLY START PRESS" instruction for the left hand. Measure 680 features a forte (f) arpeggio in the right hand and a piano (p) melody in the left hand. Measure 681 features a forte (f) arpeggio in the right hand and a piano (p) melody in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

NOTES: In ms's 682-3, T.P.'s L.H. will be sounding harmonics of the R.H. arpeggio in ms. 681.

Release Ped on attack of "A".

Handwritten musical score for piano, measures 682-685. The score includes staves for Treble (A), Bass (B), and a T. (Trombone) part. Measure 682 features a mezzo-piano (mp) melody in the left hand. Measure 683 features a mezzo-piano (mp) melody in the left hand. Measure 684 features a mezzo-piano (mp) melody in the left hand. Measure 685 features a mezzo-piano (mp) melody in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings. A note in measure 683 says "Release L.H. when baby cries & chokes." A note in measure 684 says "Angelina runs on tip-toe to crib and looks closely at baby - (hold); then sighs with relief." A note in measure 685 says "one pianist".

\* Softly, as if from a great distance, the baby begins to choke and cry.



(J=80) Ang. lifting baby into arms. (Py. 96) cradling baby to breast. sighingly

Grand Ritard *mp* *oh* *mf* *oh* *oh-*

(687) Grand Ritard *mf* *pu I* *mp* *p* *mf*

CELLI

NOT TOO SLOW!!

a cappella

As Ang. sings lullaby

(Andante Rubato J=84 she rocks back and forth.)

*mp* My poor baby you are cry-ing, I am here I hold you and

*div. mp*

(691) (Humming →) cue: *OUT*

*mp* *p* *#p*

*mf* *p* *cres*

you know that I love you you know that I love you that

(696) *mf* *p* *cres*



Rehearsal

(V=84)

(Pg. 97)

a cappella

Handwritten musical score for three staves (A, 2, 3) in G major (one sharp). The lyrics are: "you are mine and that I love you that I love you." The score includes dynamic markings *f* and *p*. A green "OUT" is written on the left margin. A circled measure in the second staff contains a circled "9".

(Suddenly Ang's mood brightens.)

Handwritten musical score for three staves (A, 2, 3) in G major. The lyrics are: "Look up at your foolish mother Eh Eh she has been". The score includes dynamic markings *mp* and *f*. A circled measure in the second staff contains a circled "9".

Handwritten musical score for three staves (A, 2, 3) in G major. The lyrics are: "playing a game with a statue for her own sins look at your mother". The score includes dynamic markings *f* and *mf*. A circled measure in the second staff contains a circled "9".



(Pg. 98)

*in* *Rit* *mf* *a cappella* *Slower*

you smile a baby should smile *slow* and smile and laugh

*mp* *mf* *p*

(718)

*Que dit* *Play* *d=56* Ang. tickles the baby. *A little Slower* *Slower Yet*

*mp*

*3*

*Play* *d=56*

*mp*

*3*

*Red* *Rit* *via 3*

*p*

*d=52* Waltz Tempo

*Rit.* *d=52* Waltz Tempo

*mp*

*Arco I*

*mf*

*Red* *Pizz* *(II)*



(d.=52)

Pg. 99

Handwritten musical score for piano and voice, featuring lyrics and performance markings.

**Lyrics:**

Every baby is beau-ti-ful  
But you are the most beau-ti-ful ba-by  
that ever lived.  
And that makes us both beau-ti-ful

**Performance Markings:**

- Tempo:** (d.=52)
- Page:** Pg. 99
- Measure Numbers:** 131, 136, 141, 144
- Dynamic Markings:** *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano)
- Articulation:** *Arco* (arco), *Ped* (pedal)
- Handwritten Notes:** "I = double stops" (written in red ink)
- Handwritten Markings:** "Add" (written in green ink), "I = double stops" (written in red ink)
- Handwritten Circles:** Circled notes and measures, likely indicating specific performance techniques or corrections.



(d.=52)

(Pg.100)

ms.750-752: Any responding to baby

mp mf p

A. Well at least that makes you beau-ti-ful Eh?

(15)

(746) ADD Eb E♭ p D#4 C7 B C7 F

B. mp I=double stops

A. No? Yes? Ah Yes. Soon your fa-ther will come home and

(15)

(751) Always p ADD

B. mf HH f mf

out

A. he will say Ah Angeli-na you love the

(756) (15) (CP)

B. mp

out ADD

IN



Pg. 101

Handwritten musical score for the song "And I Say She Is Mine". The score is written on three staves, labeled A, T, and B. The lyrics are "And I say Eh she is mine". The tempo/mood is marked "mf, firmly". The score includes various musical notations such as notes, rests, and dynamic markings. There are extensive handwritten annotations in green and red ink, including circled notes, arrows, and additional markings like "out", "ADD", "RED", and "H H".

**Staff A:** Lyrics: "And I say Eh she is mine". Musical notation includes a whole note rest followed by a half note, then a quarter note, and finally a half note. The dynamic marking "mf, firmly" is written above the staff.

**Staff T:** Musical notation includes a half note, a quarter note, and a half note. There are green annotations including a circled note and the word "out" written above it.

**Staff B:** Musical notation includes a half note, a quarter note, and a half note. There are green annotations including a circled note and the word "ADD" written above it. There are also red annotations including a circled note and the word "RED" written below it. The dynamic marking "mf" is written above the staff.

B<sup>b</sup>IN



(d. = 52)

Pg. 102

Rit.

mp

mf

f

Now I see, I see what is true, you have not, have not been cursed.

p cres

rsalp

Rit. cres

Ped

mf

f

f

The Virgin loves you she has blessed you with life Eh!

SLOWER

(d = 44)

NOT TOO SLOW! = 732

(#) Arco

The Virgin has said Let this ba-by live



(d. = 44)

(Pg. 102) (A)

And that is the great-est greatest blessing of

Ang. kisses the baby. stop

conductor

all APP 3 tenuto Eh!

Ped Ped ...

(d. = 88) (047)

Ang. pauses. Don't CONDUCT

Ped

CELLI  
TACET TO M. 822



(♩=88)

Pg. 103

mf Rit. dim. } HH

♩=60 Rit. dim. }

809

B.

Ped

A Tempo

CONDUCT

816

B.

♩=44

♩=113

Ang. goes to the table and...

NOT 8/8

TEMPO

II

Pizz

T.

looks down at mess.

823

part is off

B.

mp

Angelina very slowly walks to crib.

829

Why am I such a fool?

When God made

T.

(p)

B.

15



(d.=44)

(Pg.104)

mp

fools He made me the biggest. Ho—ly

pp mp

II (P) (Pizz)

Mo—ther can you for—give me? My

mp pp mp

Ang. slowly lowers baby into crib.

844 baby has been blessed but how will you know? that

pp mp



(d.=44)

Fig. 105

Handwritten musical score for a vocal and instrumental ensemble. The score is written on five staves (A, T, B, T, B) and includes lyrics and performance instructions.

**Staff A (Vocal):**

- 849 you have been blessed, you have to know. (mf)
- 854 Everybo-dy has to know. The whole world has to know
- 859 that my baby (mf)

**Staff T (Vocal):**

- 15
- (p)
- (SAME)

**Staff B (Vocal):**

- mf
- mp
- p

**Staff T (Vocal):**

- mp (Ang. picks up Virgin)
- mp
- mp
- mp
- PH

**Staff B (Vocal):**

- mf
- p
- mp
- mp
- PH

**Performance Instructions:**

- CELLO IT CHANGE, increasing dispairing thru 866
- Ang. quietly crying
- Red
- HH
- HH
- Red

II out

COLLI  
TACOT  
TO M.BB2



(d.=44)

Angelina wipes tears from  
her eyes with finger tip.

Pg. 106

Ang. wipes Virgin's  
face with same finger.

mp slower

Handwritten musical score for measures 864-871. The vocal line (treble clef) has lyrics "has been". The piano accompaniment (bass clef) features a melodic line with a fermata over measure 865. Performance markings include "mp", "slower", and "check".

Ang. develops the idea of a miracle thru ms. 881.

Pause. Ang. gasps!  
Again wipes her own  
eye and then the  
Virgin's.

(d.=96) (d.=32) Accel

P Contemplative becoming excited

868

Tempo

The whole world has to know

P Accel Cres

Release on "gasp."

Accel  
(d.=96)

T.P.n.

Ped off

who Pedals?

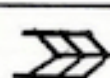
Ped

Accel

Handwritten musical score for measures 872-879. The vocal line (treble clef) has lyrics "Everybody has to know that She cries too that". The piano accompaniment (bass clef) features a melodic line with a fermata over measure 873. Performance markings include "Accel", "4", "Ped", and "who Pedals?".



Pg. 106A



TO NEXT PAGE





NOTE 4: ms. 881-915

The idea has finally come to the surface. Angelina sets the Virgin down. She quickly puts the candyhammer back in the drawer. She hides the broken rosary. She takes the Virgin, and sets her up, leaning against the back of the niche. She arranges the feet and the fingers and the arm around the Virgin. She puts the candles back in their place. Then she clears the table, with the dishcloth, making certain all the plaster dust is cleared up.

When everything is to her satisfaction, she makes certain she is free from plaster dust, herself. She puts back the dish-towel. She goes to the niche of the Virgin, and crosses herself.



—(Cres  
Acce.)

Pg. 107

$$d_1 = d_2$$

f

$$L = J.$$

Handwritten musical score for the hymn "My Baby Has Been Blessed". The score is written on two staves: an upper staff for the vocal melody and a lower staff for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal staff: "my ba-by has been blessed". The piano part features a simple harmonic accompaniment with a pedal point in the left hand, indicated by a "Ped" marking and a bracket. The score includes various musical notations such as notes, rests, and accidentals. There are some handwritten annotations, including a circled "377" and a circled "15" in the left margin, and a "4" above the final measure of the piano part.

Red

叶

$(J_1 = J_2 = 80)$  Accel —

SEE NOTE 4

Any. starts clean up...

Ah!

四

Accel	Time
-------	------

Accel

①

- 1 div.

Q. MP cres

PH

Red

$$d_1 = d$$

$d = 104$  Accel  $d = d$

$$d \neq d = 104 \text{ A}^\circ \text{ ccl}$$
 $\pi f$  $\frac{d}{dt} m f$ 

-Ped

Т

div

move METRIC MODULATION  
TO 881 ( $\frac{3}{4}$ )

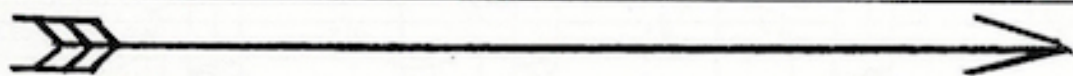
۲۳۷

11



Pg. 107A

TO NEXT PAGE





--- (Accel.) ---  
(mf)

Pg. 108

d=d

J=J

Handwritten musical notation for the first system, featuring a Treble Clef (T.) and a Bass Clef (B.). The notation includes various notes, rests, and dynamic markings. A circled measure number (15) is present at the beginning.

(389) --- (Accel.) ---

J=J

Handwritten musical notation for the second system, featuring a Treble Clef (T.) and a Bass Clef (B.). The notation includes various notes, rests, and dynamic markings. A circled measure number (15) is present at the beginning.

(15) --- (Accel.) ---

Handwritten musical notation for the third system, featuring a Treble Clef (T.) and a Bass Clef (B.). The notation includes various notes, rests, and dynamic markings. A circled measure number (394) is present at the beginning.

(394) J=J --- (Accel.) ---

Handwritten musical notation for the fourth system, featuring a Treble Clef (T.) and a Bass Clef (B.). The notation includes various notes, rests, and dynamic markings. A circled measure number (15) is present at the beginning.

(15) --- [Cres Accel.] ---

d=d

Handwritten musical notation for the fifth system, featuring a Treble Clef (T.) and a Bass Clef (B.). The notation includes various notes, rests, and dynamic markings. A circled measure number (397) is present at the beginning.

(397) --- [Accel.] ---

d=d

Handwritten musical notation for the sixth system, featuring a Treble Clef (T.) and a Bass Clef (B.). The notation includes various notes, rests, and dynamic markings. A circled measure number (15) is present at the beginning.

CELLI FACET TO M. 939



--- (Accel.) ---  
(mf)

Pg. 108

d=d

J=J

Handwritten musical notation for the first system, featuring a Treble Clef (T.) and a Bass Clef (B.). The notation includes various notes, rests, and dynamic markings. A circled measure number (15) is present at the beginning.

(389) --- (Accel.) ---

J=J

Handwritten musical notation for the second system, featuring a Treble Clef (T.) and a Bass Clef (B.). The notation includes various notes, rests, and dynamic markings. A circled measure number (15) is present at the beginning.

(15) --- (Accel.) ---

Handwritten musical notation for the third system, featuring a Treble Clef (T.) and a Bass Clef (B.). The notation includes various notes, rests, and dynamic markings. A circled measure number (394) is present at the beginning.

(394) J=J --- (Accel.) ---

Handwritten musical notation for the fourth system, featuring a Treble Clef (T.) and a Bass Clef (B.). The notation includes various notes, rests, and dynamic markings. A circled measure number (15) is present at the beginning.

(15) --- [Cres Accel.] ---

d=d

Handwritten musical notation for the fifth system, featuring a Treble Clef (T.) and a Bass Clef (B.). The notation includes various notes, rests, and dynamic markings. A circled measure number (397) is present at the beginning.

(397) --- [Accel.] ---

d=d

Handwritten musical notation for the sixth system, featuring a Treble Clef (T.) and a Bass Clef (B.). The notation includes various notes, rests, and dynamic markings. A circled measure number (15) is present at the beginning.

CELLI FACET TO M. 939



--- [Accel. Cres.] ---

(Pg. 109)

$\text{♩} = \text{♩} = 132$

$\text{♩} = \text{♩} = 66$

Accel. ---

TR

Handwritten musical score for the first system, measures 15 to 20. The top staff (T.) features a tremolo effect in measures 18 and 19, with a tempo change to  $\text{♩} = \text{♩} = 66$  indicated above. The bottom staff (B.) includes the instruction "[Accel.] ---" and a dynamic marking of *mf*. Measure numbers 15, 16, 17, 18, 19, and 20 are circled.

Handwritten musical score for the second system, measures 21 to 26. The top staff (T.) contains a trill (TR) in measure 21 and a tremolo in measure 25. The bottom staff (B.) includes the instruction "... [Accel.] ..." and measure numbers 21 through 26 are circled.

Handwritten musical score for the third system, measures 27 to 32. The top staff (T.) includes a trill (TR) in measure 27 and a "Ritard Trill" in measure 30. The bottom staff (B.) includes the instruction "... [Accel.] ..." and a dynamic marking of *f*. Measure numbers 27 through 32 are circled.



# Q JUDY

... [Accel.]

$O = 54$

$d = d = 216$

$d = 108$

Pg. 110

$O = d = 54$

spoken; not synchronized with music

Holy Mother, forgive me.

... Accel.

$d = d = 216$

$O = p$

No Accel

Ang. dips her fingers into the holy water, then carefully dots Virgin's cheeks with holy water. Pause. She say a silent prayer.

$O = d$

15

Musical score for the second system. The vocal part (T.) begins with a rest, followed by a series of eighth notes. The piano part (B.) features a melodic line with a slur and a crescendo hairpin. A 'Ped' (pedal) marking is present at the bottom left. The system concludes with a 'PH' (piano) marking.

$d = d = 54$

Accel. — — —

925 15

Musical score for the third system. The vocal part (T.) continues with eighth notes. The piano part (B.) features a melodic line with a slur and a crescendo hairpin. The system concludes with a 'PH' (piano) marking.



slow 3/1  
6 notes

Help  
3 2 1 2 3

1 2

Repeat with very quick Accel. until the whole-note "C" becomes a "d" at M.M. 216 and merges with 3rd of next bar.

Handwritten musical score for the first system. It includes staves for Alto (A.), Tenor (T.), and Bass (B.). The tempo is marked  $\text{♩} = 54$  and  $\text{♩} = 108$ , with an acceleration leading to  $\text{♩} = 216$ . The score features various musical notations including triplets, accents, and dynamic markings like *ff* and *mf*. There are several handwritten annotations: "Help!" written twice, "Accel." with a red line, "Ped." (pedal), and "CONDUCT" circled. There are also some scribbles and crossed-out sections on the right side of the system.

$\text{♩} = 216$  = audible pulse.  
 $\text{♩} = 108$  = conducting.

Note: "v" is staccato plus accent.

Handwritten musical score for the second system. It includes staves for Alto (A.), Tenor (T.), and Bass (B.). The tempo is marked *ff*. The score includes lyrics: "Every body Help!" and "call a priest". There are handwritten annotations: "COLLOS" circled, "Always Staccato" with a circled "2", and "IN II" in red. There are also some scribbles and crossed-out sections on the left side of the system.

Ang. raises the shade, and opens the window. She leans out and "shouts":

There is a mir-acle! Help!

Handwritten musical score for the third system. It includes staves for Alto (A.), Tenor (T.), and Bass (B.). The tempo is marked *f* and *mf*. The score includes lyrics: "There is a mir-acle!" and "Help!". There are handwritten annotations: "(1)", "(2)", and "(3)" written below the staves, and "ff" and "mf" dynamic markings.



(♩=216)

(Pg. 112)

Ang. rushes to the door,  
and throws it open.

*mf*

(f) >

(941) Everybody

come see look!

*f* *ff* *p* *HH* *HH*

(4) (1) (2)

*f*

(945) Ho-ly Jesus a miracle

R.H. *ff*

*mp* *ff* *mf*

Ugly old women crowd into the room, jabbering Italian. \* Angelina  
pushes them to one side. When enough of them are there, she announces →

(949) RH

*ff* *ff* *f* *f*

3 3

\* M2 and M3 are part of the crowd.



(♩=216)

Pg. 113

Handwritten musical score for measures 953-956. The system includes a vocal line (A. 8) and a piano accompaniment (B. 8). The lyrics are "Look! the Ho-ly Mother I was". Dynamics include *f*, *mf*, *ff*, and *mp*. The piano part features a triplet in measure 953 and a *simile* marking in measure 956. Red handwritten annotations include "div" and circled "I" and "II".

Handwritten musical score for measures 957-960. The system includes a vocal line (A. 8) and a piano accompaniment (B. 8). The lyrics are "praying for a sign". Dynamics include *mf* and *mp*. The piano part features a triplet in measure 957 and a *simile* marking in measure 960. Red handwritten annotations include circled "I" and "II".

Handwritten musical score for measures 961-964. The system includes a vocal line (A. 8) and a piano accompaniment (B. 8). The lyrics are "for my ba-by I was praying". Dynamics include *mp* and *mf*. The piano part features a triplet in measure 961 and a *simile* marking in measure 964. Red handwritten annotations include circled "I" and "II".



(♩=216)

pg. 114

(mp)

mf

mp

965

to the Ho-ly

Mo

ther

mp

mf

(mp)

mf

mf

970

I said Holy

Mother

If you love my

baby

send me a

DIV

mf

mf

975

sign

mp

And see

22

22

DIV

I

II



(♩=216)

Pg. 115

(mp)

980 see what happened to the Vir-gin

*mf*

HH

(mp)

*mf*

'old women press forward to see.

long Fermata

CONDUCT OUT

Slower ENTRANCES

♩=72

SAME NOTE

984

Ped

Long Fermata

Ped

15

15

II OUT CELL TACET TO M. 1026



(♩=72)

Pg. 116

NOT TOO SLOW

*mp* freely

Handwritten musical score for the first system. The vocal line (A) is in treble clef with lyrics "Her arms her feet her eye". The piano accompaniment (B) is in bass clef, featuring triplet patterns and dynamic markings *f* and *p*. Measure numbers 15 and 988 are circled.



Handwritten musical score for the second system. The vocal line (A) continues with lyrics "see the Holy Virgin sends me this sigh". The piano accompaniment (B) features more complex triplet patterns and dynamic markings *mf* and *f*. Measure numbers 15 and 993 are circled.





(♩ = 72)

Page 117

*mf*

*mf*

*p*

*mp*

that she her-self is crippled just like my baby and look look the

T. *ff*

(978)

B.

*mf*

eyes she cries

T.

(1004)

B.

*mp*

*f*

*f*



*(♩=72)* *mp* *mf* *f* **CONDUCT** *subito*

**Pg. 118**

A. *she cries tears for my baby and for all of us no no!*

T. *(15)*

B. *(10 12)* *p* *f*

... — Ped — Ped — ...

*f*

A. *don't touch the Vir-gin we should wait for the priest, pray!*

T. *(15)*

B. *(10 12)* *f* *mp*

... — Ped — Ped — ...



pg. 119

Julia runs in. The old women are on their knees, fingering their rosaries.

mf 3

f

SEE NOTE 5

There's been a miracle

See! Look!

f 3

PH

mp

mp



Pg. 119A

NOTE 5: ms.1021-1024

Before Julia can look, the old women drag her down. Quickly, they whisper to her. Julia bows her head. Now Angelina is complete master of the situation. She goes to the crib, and picks up her baby. She carries her to the niche of the Virgin. The old women are mumbling prayers. Angelina explains to the baby, and also for the benefit of the old women.



Ang. takes baby to niche.  
Ritard

Pg. 120

RUBATO  
slowly

CELLI

$d = 7/2$

10 22 15

This this is the Ho—ly Mo—ther

*mp* Ritard

*g.p.m.* *mp*

*gliss*

See how she cries the tears see she looked

10 27

down from Heaven and she saw you and she weeps for you for me and for

bum\* bum bum bum bum bum bum bum bum

10 30

*II* *ac*

\* underlined consonant means get to hummed consonant immediately

Vc's  
OUT  
CELLI  
TACET To n. 1043



VC's OUT

(J=72)

(P)

NON  
RIT

$\Gamma = 132$   
in 4 (~8)

Pg. 121

Slower (J=66)

\* Ang. & M2 close off "you" and "go" as far as possible. Draw out the "y" in "you".

open up vowel slowly

all of us. This is a sign that you, a sign that you are blessed, that the Virgin

all of us. This is a sign that you, a sign that you are blessed, that the Virgin

(P) No Ped

Slower (J=66)

Ped

loves you child. I will teach you to say to say the rosary and we will

loves you child. I will teach you to say to say the rosary and we will

tenuto

ten.

Think "Cres." for next 17 bars

Think "Cres."...

for next 17 bars

HH

Ped

go to church. The Virgin loves you child. She looked down from heaven and she and

go to church. The Virgin loves you child. She looked down from heaven and she and

ten.

ten.

Ped

HOLD?

IN



(♩=66)  
mp *cello* *CE*

*COLLETT*

*Pg. 122*

She saw you, she weeps for you for me, she weeps for all of us. This is a

She saw you she weeps for you for me, she weeps for all of us. This is a

*mp*

*mp*

*Ped*

*I DIV*

*II*

sign that you a sign that you are blessed that the Virgin

sign that you a sign that you are blessed that the Virgin

*mf*

*mf*

*cres.*

*Solo Thru*

*ms. 1053*

*mf*

*mf*

*mf*

*DIV*

*Ped*

*mf*

*mf*



(1-66)

Pg. 123

(mf)

loves you child I will teach you to say to say the

(mf)

loves you child I will teach you to say to say the

(mf)

ros-ary and we will go to church e-very day

ros-ary and we will go to church e-very day

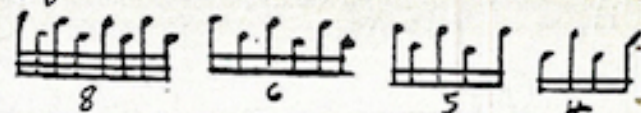
No Ped



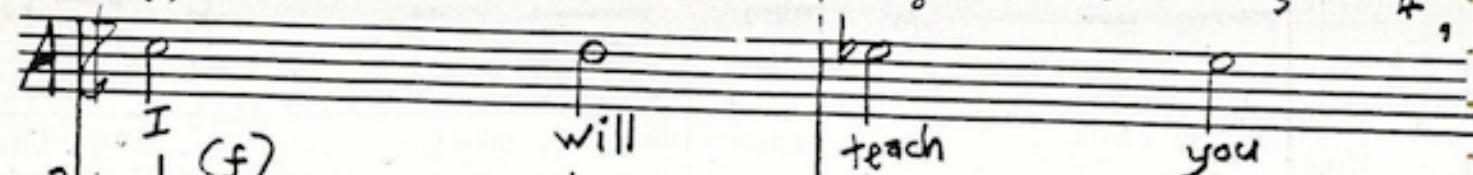
(♩=66)

P. 124 T. Pn. *ossi*

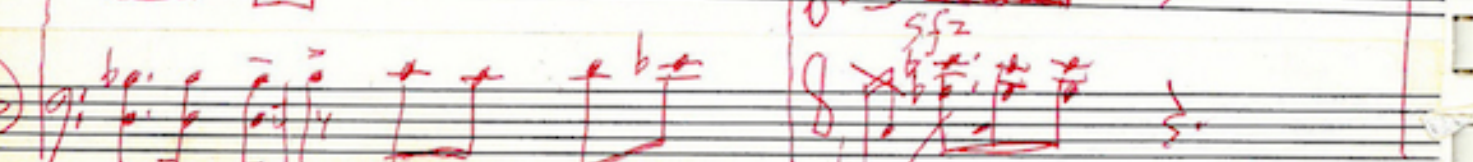
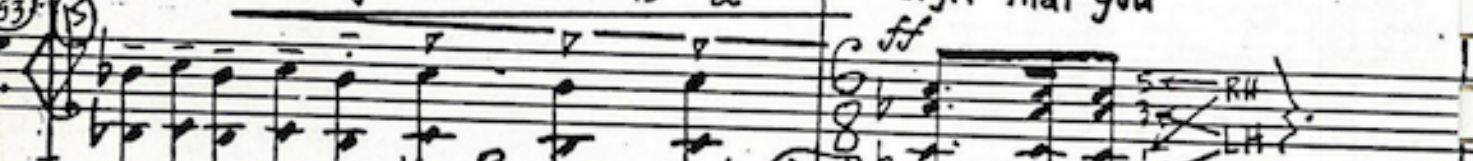
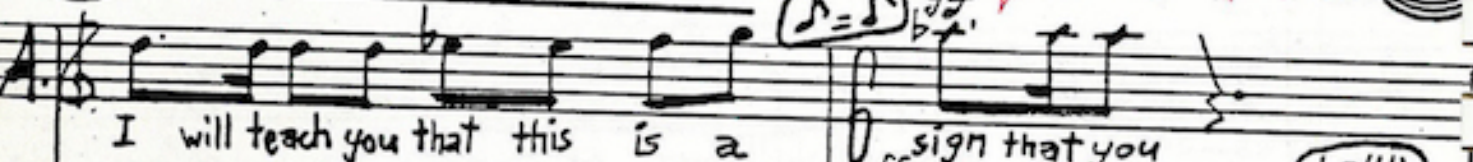
C B<sup>b</sup>



(f)



(f)





Handwritten musical score for three systems, featuring vocal lines and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

**System 1:**

- Vocal line: *you are blessed*, *sign that you*, *you are blessed*
- Piano accompaniment: Includes markings like *ff*, *sfz*, and *Ped*.

**System 2:**

- Vocal line: *She looked down from heaven*, *She weeps for*
- Piano accompaniment: Includes markings like *f*, *ff*, and *Ped*.

**System 3:**

- Vocal line: *She looked down from heaven*, *She weeps for*
- Piano accompaniment: Includes markings like *f*, *ff*, and *Ped*.

Handwritten annotations in red ink are present throughout the score, including circled numbers (e.g., 10, 55, 15, 58, 34, 32) and various musical symbols.

OUT



(♩ = 44)

Pg. 126

♩ = ♩ = 44

mf

all of us.

This is a sign that you are blessed,

that the Virgin loves you

all of us.

This is a sign that you are blessed,

that the Virgin loves you

mf

mf

I will teach you everyday,

every day

very-day

I will teach you everyday,

every-day

very-day



FASTER  
(♩=88)

Pg. 127

FASTER

(a3) f

Handwritten musical score for the first system. It features a vocal line (A) and a piano accompaniment (B). The key signature is one sharp (F#), and the time signature is 2/3. The lyrics are: "I will I will car-ry carry you and maybe someday you will be". The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *fz* (forzando). There are also performance instructions like "3" (triplets) and "fz". The piano part has two staves, labeled I and II, with red markings and a circled "10 68" in the left margin.

*mp*

*f*

Handwritten musical score for the second system. It continues the vocal line (A) and piano accompaniment (B). The lyrics are: "will be-come a nun and do good works and cry for all of us". The score includes dynamic markings such as *mp* (mezzo-piano), *cres* (crescendo), and *fz* (forzando). There are also performance instructions like "3" (triplets) and "fz". The piano part has two staves, labeled I and II, with red markings and a circled "10 73" in the left margin.



(♩=88)

Pg. 128

(a3)

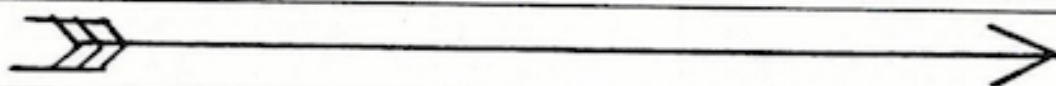
Handwritten musical score for the first system. The music is in 2/3 time and G major. The vocal line (A) has lyrics: "mp and smile for all of us like the Vir—gin". The piano accompaniment (B) includes a left hand with circled notes and a right hand with chords. Dynamics include *mp*, *f*, and *mf*. A circled number 10 is in the left margin.

Handwritten musical score for the second system. The music is in 2/3 time and G major. The vocal line (A) has lyrics: "There is no saint that blesses these chil—dren." The piano accompaniment (B) includes a left hand with circled notes and a right hand with chords. Dynamics include *f*, *mf*, and *8VA*. A circled number 10 is in the left margin.



Pg. 128A

TO NEXT PAGE





Pg. 128B (ms. = measure)

NOTE 6: ms.1098

Angelina turns and faces the women. When she speaks, her voice is strong, and clear. She is issuing a proclamation, not a prayer:

D#

C#

A#

G



(a3) (♩=88)

Pg. 129

Handwritten musical score for voice and piano. The score is in 3/4 time, with a tempo marking of (♩=88). The key signature is one sharp (F#). The score is divided into two systems, each with a vocal line (A) and a piano accompaniment line (B).

**System 1:**

- Vocal line (A): "Perhaps you will become the saint that blesses them, who knows". Dynamics: *f* (first measure), *mf* (second measure), *f* (third measure), *mf* (fourth measure).
- Piano line (B): Accompaniment for the vocal line. Dynamics: *f* (first measure), *mf* (second measure).

**System 2:**

- Vocal line (A): "Who who knows? who who knows? who who". Dynamics: *f* (first measure), *mf* (second measure), *mf* (third measure), *mp* (fourth measure).
- Piano line (B): Accompaniment for the vocal line. Dynamics: *f* (first measure), *mf* (second measure), *mp* (third measure), *mp* (fourth measure). Includes markings for "L.H." and "cres".

Handwritten annotations in red ink include circled Roman numerals (I, II) and the word "OUT" in the second system.

CELLI TACET TO M. 1127

SEE NOTE 6

(a1) Slower with rubato

Handwritten musical score for voice and piano. The score is in 3/4 time, with a tempo marking of (♩=76). The key signature is one sharp (F#). The score is divided into two systems, each with a vocal line (A) and a piano accompaniment line (B).

**System 1:**

- Vocal line (A): "knows? The Virgin has made a". Dynamics: *mf* (first measure), *mf* (second measure), *mp* (third measure), *mp* (fourth measure).
- Piano line (B): Accompaniment for the vocal line. Dynamics: *mf* (first measure), *mf* (second measure), *mp* (third measure), *mp* (fourth measure). Includes markings for "L.H." and "HH".

**System 2:**

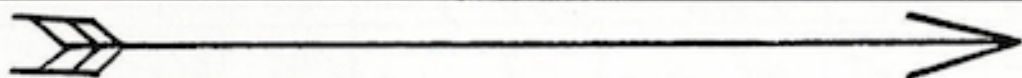
- Vocal line (A): "knows? The Virgin has made a". Dynamics: *mf* (first measure), *mf* (second measure), *mp* (third measure), *mp* (fourth measure).
- Piano line (B): Accompaniment for the vocal line. Dynamics: *mf* (first measure), *mf* (second measure), *mp* (third measure), *mp* (fourth measure). Includes markings for "L.H." and "HH".

Handwritten annotations in red ink include circled Roman numerals (I, II) and the word "OUT" in the second system.



Pg. 129A

TO NEXT PAGE





(J=76)

(Pg. 130)

Handwritten musical score for piano and voice. The score is divided into two systems, each with a vocal line (A) and a piano accompaniment (B).

**System 1:**

- Vocal Line (A):** Starts with a treble clef and a key signature of one flat. The lyrics are "mir-i-cle, She loves my". Dynamics include *p*, *pp*, *mf*, and *b*.
- Piano Accompaniment (B):** Starts with a bass clef. It includes a *Ped* (pedal) marking and a *PH* (pedal half) marking. Dynamics include *p*, *pp*, *mf*, and *b*.

**System 2:**

- Vocal Line (A):** Continues with the lyrics "ba-by and I re-pay the Vir-gi-n". Dynamics include *mp*, *p*, and *pp*.
- Piano Accompaniment (B):** Continues with the piano accompaniment. Dynamics include *mp*, *p*, and *PH*.

Handwritten musical score for piano and voice. The score is divided into two systems, each with a vocal line (A) and a piano accompaniment (B).

**System 3:**

- Vocal Line (A):** Starts with a treble clef and a key signature of one flat. The lyrics are "I pro-mise". Dynamics include *f*, *b*, *ff*, and *gliss*.
- Piano Accompaniment (B):** Starts with a bass clef. It includes a *Ped* (pedal) marking and a *off* (pedal off) marking. Dynamics include *f*, *ff*, and *PH*.

**System 4:**

- Vocal Line (A):** Continues with the lyrics "I pro-mise". Dynamics include *mp* and *gliss*.
- Piano Accompaniment (B):** Continues with the piano accompaniment. Dynamics include *mp*, *PH*, and *B.* (Bass).



Handwritten musical score for piano and voice. The score is written on three staves: Treble (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat), and the time signature is 4/4.

**Lyrics:**  
 to raise my baby to love the Vir—gin

**Performance Markings:**  
 - **Tempo/Beat Markings:**  $\text{♩} = 92$  and  $\text{♩} = 76$  are indicated in boxes.  
 - **Dynamic Markings:** *p* (piano), *ff* (fortissimo), *mp* (mezzo-piano), and *p* (piano) are used.  
 - **Articulation:** *gliss* (glissando) is marked above the Treble staff.  
 - **Other:** *PH* (pedal) and *ped* (pedal) are marked. A circled number 113 is in the left margin.

Handwritten musical score for piano and voice, continuing from the previous system. The key signature is one flat (B-flat), and the time signature is 4/4.

**Lyrics:**  
 and to love—  
 God.

**Performance Markings:**  
 - **Tempo/Beat Markings:**  $\text{♩} = 92$  and  $\text{♩} = 76$  are indicated in boxes.  
 - **Dynamic Markings:** *mp* (mezzo-piano), *f* (forte), *gliss* (glissando), and *p* (piano) are used.  
 - **Articulation:** *gliss* (glissando) is marked above the Treble staff.  
 - **Other:** *Ritard* (ritardando) and *cres.* (crescendo) are marked. A circled number 117 is in the left margin.



(♩=76)

P. 132

NOQ

*p* *gliss* *mf*

*p* *ff* (♩=92)

(♩=76) *p* *Rit.*

*mp*

for the Vir- gin

has

blessed my baby and I will teach her to

HH PH

T.Pn

*ff*

HA PH

B.Pn

*ff*

Ped

*ff*

*mp*

Ped

A Tempo (♩=76)

Collo Solo

in 8

pray

*mp*

*f*

Slow

(♩=69)

(♩=76)

HH

PH

♩=138

*p*

PH

*ff*

HH

slow

(♩=69)

Ped

*p*

(I)

tenuto

IN  
OUT

Pzz



(♩=69)

Pg. 133

Handwritten circled text: *Handwritten*

mf

The

15

11 28

B. *ff* *IN*

*I* *mp* *pizz*

*OUT*

*ff* *I arco* *b d*

*mf*

*ADD* *f* *(II) ARCO*

*LSVA II*

*I pizz*

♩=144 Little FASTER (♩=72)

mf

Virgin has made a mira-cle, she loves my baby and I repay the

15

T. *mf*

11 31

B. *loco* *(all) Arco*

*I* *mf*

*ARCO* *OUT*

*loco* *(all) Arco*

*mf*

*ARCO*

*OUT*



(♩=72)

Pg. 134

(mf)

f

f

Vir—gin

I promise to raise my baby to love

God

mf

(mf)

I  
II

OUT

at IN

ONLY II

♩=152 Little Faster (♩=76)

mf

mf

For the Virgin has blessed my ba-by,

she has made a mir-a-cle, and

mf

(♩=76)

IN

IN

OUT

mf Little Faster

(I+II) Arco



(♩=76)  
mf

Pg. 135

in 4

A. *I will teach her to pray for all of us and to smile for us and to*

T. *mf* *f* *mf*

IN  
I+II

B. *mf* *f* *mf*

A. *Ritard* *mp* *Little Faster* *f* *mf*  
*prayer* *saying* *Hail Ma-ry full of*

T. *mf* *f*

I  
II

B. *mf* *f*

Ang. continues the prayer, the old women joining in. Ang's voice is strong and bud.



Handwritten musical score for the hymn "Be with you". The score is written on three staves: Treble Clef (Vocal), Treble Clef (Piano), and Bass Clef (Piano). The time signature is 3/4. The key signature has one flat (B-flat). The lyrics are "Grace the Lord be be with you". The score includes triplets, dynamic markings like "(f)", and a circled "32" at the bottom left.

Handwritten musical score for "Hail Mary" in 2/3 time. The score is written on three staves: A (Vocal), B (Vocal), and T (Piano). The lyrics are: "Holy Mother, Hail, Mary full of Grace. Bles—sed art thou a—". The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The tempo is marked "Allegretto". The score is handwritten and includes various musical notations such as notes, rests, and slurs.



(♩=80)  
(a3) (f)

Pg. 137

A 2/3  
-mong wo—men

T. (f)  
(15)  
(11/47)

B (f)  
I+II

Holy Mother Hail Mary, full of Grace, full of Grace, Mother of God

A 2/3  
T. (15)  
ff

B. (82)  
DIV.  
ff



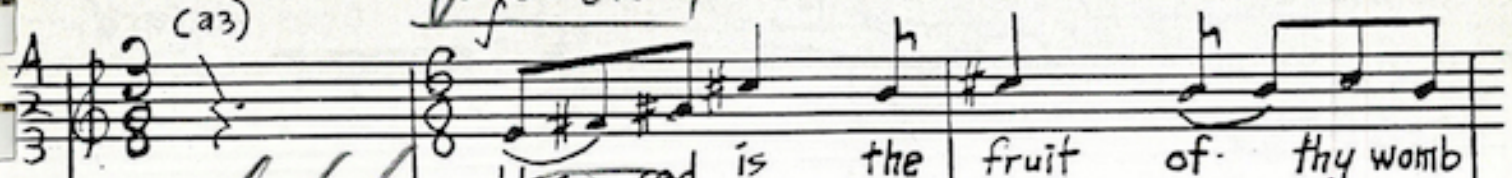
(5-5) (1-48)

1. = 48

1. = 144 ?

(P. 138)

(a3)

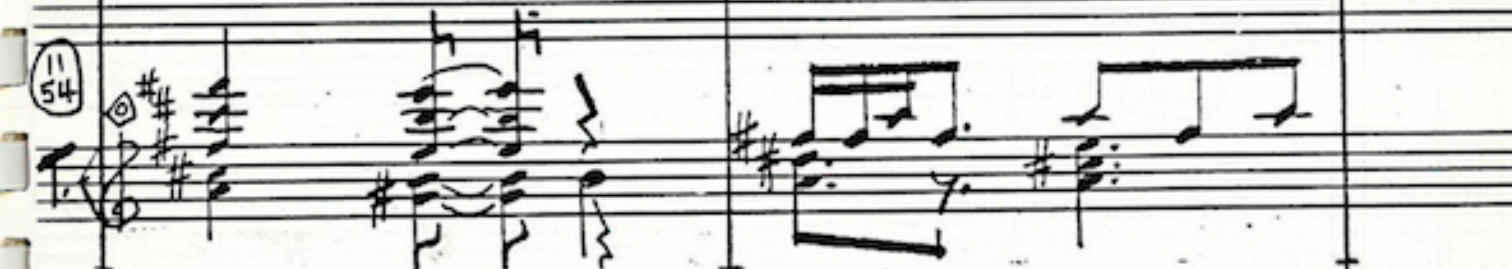


bles-sed is the fruit of thy womb



Je - sus

Holy Mother Hail Ma-ry





(23)

Pg. 139

$\text{♩} = 40$

( $\text{♩} = 120$ )

Grand

Ritard---

(9)

full of Grace; pray for us sin—ners now and at the ho—ur

(11 56)

mf

Slower  $\text{♩} = 40$

Grand Ritard---

mf

of ou—r death

$\text{♩} = 80$  Accel

120 Breath

TH

Holy Mother of God full of Grace

(11 59)

$\text{♩} = 80$  Accel  
Tenuto

mp

mf

(15)



# CELLI TACET TO M. 1179

J. = 40 (a3)

$\text{♩} = 120$  A Tempo

cres  
Ritard. } Pg. 140

**A**  $\text{p}$   $\text{cres}$   $\text{Rit.}$   $\text{mp}$   $\text{cres}$   $\text{Rit.}$

you looked down from heaven and said "let this baby live and

**B.**  $\text{p}$   $\text{cres}$   $\text{Rit.}$

11 62 15

(I) out

$\text{Rit.}$   $\text{ten.}$   $\text{mp}$   $\text{DON'T CONDUCT}$   $\text{mp}$   $\text{Accel quickly}$

$\text{3}$   $\text{ten.}$   $\text{mp}$   $\text{DON'T CONDUCT}$   $\text{mp}$

that is the greatest blessing of all

that is the greatest blessing of all

that is the greatest blessing of all

11 64  $\text{f}$   $\text{ten.}$   $\text{ff}$   $\text{mf}$   $\text{dim.}$   $\text{Accel quickly}$

**B**  $\text{f}$   $\text{ff}$   $\text{mf}$   $\text{dim.}$   $\text{Accel quickly}$

15



[Accel]  
(mp) *f*

Handwritten musical score for the first system, measures 67-69. The score includes staves for A, M2, M3, and B. Dynamics include [mp], *f*, and *pp*. A crescendo hairpin is present in M3. The B staff features a piano part with a *cres. Accel.* marking.

Handwritten musical score for the second system, measures 70-72. The score includes staves for A, M2, M3, and B. Dynamics include *pp*, *mp*, and *f*. A crescendo hairpin is present in M3. The B staff features a piano part with a *cres. Accel.* marking.



CONDUCT

$\text{♩} = \text{♩} = 88$  Pg 142

CRBSC

- Accel -

mp.

p

pp

mf

Musical notation for three staves (A, M2, 43). Staff A has a melodic line with dynamics mp, p, and mf. Staff M2 has a melodic line with dynamics pp and mf. Staff 43 has a melodic line with dynamics all mp and mf. A bracket labeled 'all' spans the end of the three staves.

Musical notation for two staves (B, 11/72). Staff B has a melodic line with dynamics ff and fff. Staff 11/72 has a rhythmic line with dynamics ff and fff. A dashed circle encloses a measure in staff B. A circled 'Ped' with an arrow points to the start of the section.

- Accel -

fff

$\text{♩} = \text{♩} = 88$

TO NEXT PAGE

Thick HOLY MOTHER



RBSC (♩=88)  
(mf)

(P. 143)

4

Handwritten musical score for three voices (A, M2, M3) and piano (P).

Vocal parts (A, M2, M3) are in treble clef, 4/4 time. They feature long, sustained notes with a slur and the instruction *[all]* below them. The piano part (P) is in bass clef, 4/4 time, and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The piano part is marked *fff* (fortissimo).

Measure numbers 11, 15, and 17 are circled in the piano part. A large arrow points to the right across the bottom of the page.



(♩=88)

Pg. 144

Handwritten musical score for a vocal ensemble and piano accompaniment. The score is written on five staves.

The vocal parts (Soprano, Alto, Tenor, Bass) are written in the first four staves. The lyrics are: "Mo—ther Ma—ry pray — for". The lyrics are written below the vocal staves. The vocal parts are marked with *f* (forte) and *cres* (crescendo). The piano accompaniment is written on the fifth staff, marked with *fff* (fortissimo).

The score includes a rehearsal mark (11 77) and a section marked 15. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.





(♩=88)

Pg. 145

XCBLI

**ff**

us.

**ff**

us.

**ff**

us.

**ff**

us.

(11/79)

(15)

T.

**ff**

**ff**

To Next Page

To Next Page

To Next Page

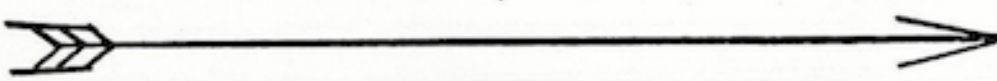
B

**ff**

DIV

I  
II

**ff**





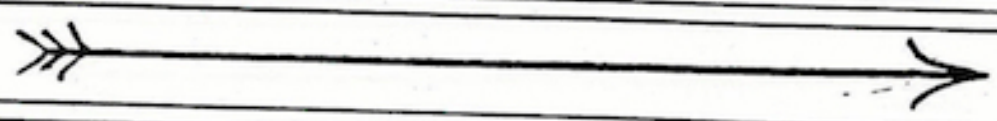
3 3 1=88 Not Slower

Little Slower  $\text{♩} = 80$  Pg. 146

Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are "Hail Mary full of Grace". The tempo is marked "Little Slower" with a quarter note equal to 80 beats per minute. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The piano part features sixteenth-note patterns and chords.

Handwritten musical score for piano accompaniment. It includes a section marked with a circled "11" and "80". The tempo is marked "Little Slower" with a quarter note equal to 80 beats per minute. The score features sixteenth-note patterns and chords, with dynamic markings such as *f* (forte) and *ff* (fortissimo).

Handwritten musical score for piano accompaniment. It includes a section marked with a circled "15". The tempo is marked "Little Slower" with a quarter note equal to 80 beats per minute. The score features sixteenth-note patterns and chords, with dynamic markings such as *f* (forte) and *ff* (fortissimo).





(d=80)

(Pg. 147)

mp

gliss

ff

mf

The

Lord

be with you

I will make you lis-ten

Lord

be with you,

Every-body Help! call a priest

(5)

f

f

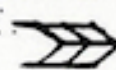
mf

f

mf

mf

f





(♩=80) (Pg. 148)

Handwritten musical score for a choir and piano. The score is written on five staves. The top three staves are for voices (Soprano, Alto, Tenor/Bass) and the bottom two are for piano (Right and Left Hand). The lyrics are: "our Vir-gin pray for us" and "Holy Mother our Vir-gin pray for us". The score includes dynamic markings such as *mf*, *ff*, *f*, *mp*, and *cres.*. There are also performance instructions like "DIV." (Divide) and "hold down all notes under double slur". The score is marked with measure numbers 11, 15, and 22. The piano part features complex rhythmic patterns, including triplets and sixteenth notes.

(\*) hold down all notes under double slur,



(♩=80)

(Pg. 149)

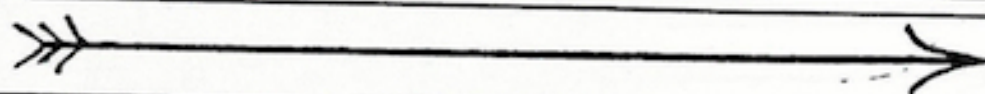
Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are "Hail Mary full of Grace". The score includes dynamic markings (*f*, *ff*) and articulation marks (accents, slurs). The piano part features sixteenth-note patterns and chords.

**Voice Parts:**

- Soprano:** *f* Hail Ma-ry full of Grace *ff*
- Alto:** *f* Hail Ma-ry full of Grace *ff*
- Tenor:** Hail Ma-ry full of Grace *ff*

**Piano Accompaniment:**

- Left Hand: Features sixteenth-note runs and chords, marked with *f*.
- Right Hand: Features sixteenth-note runs and chords, marked with *ff*.





(♩ = 80) (Pg. 150)

Handwritten musical score for the first system. The music is in 4/4 time, key of D major (one sharp). It features a vocal line and a piano accompaniment. The lyrics are: "The Lord be with you, I will make you lis-ten Lord be with you, Every-body Help! call a priest". Dynamics include *mp*, *gliss*, *ff*, and *mf*. A circled number "11" is written in the left margin.

Handwritten musical score for the second system. The music continues from the first system. It features a vocal line and a piano accompaniment. The lyrics are: "The Lord be with you, I will make you lis-ten Lord be with you, Every-body Help! call a priest". Dynamics include *f*, *mf*, and *f*. A circled number "15" is written in the left margin.





(♩=80) Pg. 151

Handwritten musical score for a hymn, featuring vocal and piano parts. The score is written on five staves. The first staff is a vocal line with lyrics: "our Vir—gin pray for us". The second staff is a vocal line with lyrics: "Holy Mother our Vir—gin pray for us". The third staff is a vocal line with lyrics: "our Vir—gin pray for us". The fourth and fifth staves are piano accompaniment. The piano part includes dynamic markings such as *mf*, *ff*, *f*, *mp*, and *cres*. There are also performance instructions like "hold down all notes under double slur" and a circled asterisk. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

⊛ hold down all notes  
under double slur.



(♩ = 80)

Pg. 151-A

Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are "Hail Ma-ry full of Grace".

**Vocal Parts:**

- Soprano (A):** Treble clef, 4/4 time. Lyrics: "Hail Ma-ry full of Grace". Dynamics: *f*, *ff*. Includes triplet markings.
- Alto (2):** Treble clef, 4/4 time. Lyrics: "Hail Ma-ry full of Grace". Dynamics: *f*, *ff*. Includes triplet markings.
- Tenor (3):** Treble clef, 4/4 time. Lyrics: "Hail Ma-ry full of Grace". Dynamics: *f*, *ff*. Includes triplet markings.

**Piano Accompaniment:**

- Right Hand (RH):** Treble clef, 4/4 time. Features sixteenth-note runs and chords. Dynamics: *f*, *ff*. Includes a measure marked "1193.2".
- Left Hand (LH):** Bass clef, 4/4 time. Features chords and sixteenth-note accompaniment. Dynamics: *f*, *ff*.

**Other markings:** A large arrow at the bottom of the page points to the right. The page number "1193.1" is circled in the margin.

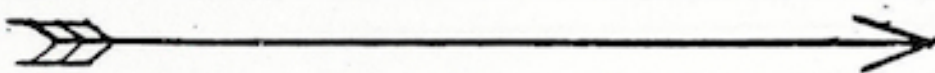


(♩=80)

(Pg. 151-B)

Handwritten musical score for voice and piano. The score is written on three staves (A, 2, 3) for the voice and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked (♩=80). The score includes dynamic markings (mp, ff, mf, f) and performance instructions (gliss, The, Lord, be with you, Every-body, Help! call a priest). The lyrics are: "The Lord be with you, Every-body Help! call a priest". The score is marked with a circled "11" and "93.3".

Handwritten musical score for piano. The score is written on two staves (5, 6) for the piano. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings (f, mf) and performance instructions (gliss, The, Lord, be with you, Every-body, Help! call a priest). The lyrics are: "The Lord be with you, Every-body Help! call a priest". The score is marked with a circled "11" and "93.3".





(♩=80) Pg. 151-C

Handwritten musical score for a piece titled "Holy Mother our Virgin pray for us". The score is written on five staves. The first staff is for the vocal melody, starting with a treble clef and a key signature of one sharp (F#). The second staff is for the piano accompaniment, starting with a treble clef and a key signature of one sharp. The third staff is for the piano accompaniment, starting with a bass clef and a key signature of one sharp. The fourth and fifth staves are for the piano accompaniment, starting with a bass clef and a key signature of one sharp. The score includes dynamic markings such as *mf*, *ff*, *mp*, and *f*. There are also tempo markings:  $\text{♩} = 80$  at the top left, and  $1193.5$ ,  $1193.6$ , and  $1193.7$  at the bottom. The lyrics "our Vir-gin pray for us" are written under the first staff, and "Holy Mother our Vir-gin pray for us" is written under the second staff. The score ends with a double bar line and a final chord.

\* hold down all notes  
under double slur.



(♩ = 80)

Pg. 152

Handwritten musical score for voices and piano. The score is in 4/4 time and consists of four staves. The lyrics are: "No — ther pray for us Holy". The dynamics are marked as *mp* (mezzo-piano) and *ff* (fortissimo). The tempo is marked as  $\text{♩} = 80$ . The score includes a crescendo marking "cres..." and a triplet marking "3".

11  
94

Handwritten musical score for piano. The score is in 4/4 time and consists of four staves. The dynamics are marked as *mp* (mezzo-piano) and *ff* (fortissimo). The score includes a triplet marking "3" and a crescendo marking "cres...".

Handwritten musical score for piano, likely a continuation of the previous page. The score is in 4/4 time and consists of two staves. The dynamics are marked as *mp* (mezzo-piano) and *ff* (fortissimo). The score includes a triplet marking "3" and a crescendo marking "cres...".

22



(♩ = 80)

Pg. 153

mp

ff

mf

(3)

Mo — ther  
mp cres...

pray for

us  
ff

mf our  
3

Mo — ther  
mp cres...

pray for

us  
ff

mf our  
3

Mo — ther

pray for

us

our

(20)

mp

ff

(3)  
3 3

mf

ff

mp

ff



(♩ = 80)

Pg. 154

Handwritten musical score for three voices (A, T, B) and piano accompaniment. The lyrics are: "Vir—gin, She looked down. ~~Lord~~ Let ~~be~~ her and she said Let this baby". Dynamics include *mp* (mezzo-piano), *f* (forte), and *mp* (mezzo-piano). The piano part features chords and arpeggiated figures.

Handwritten musical score for three voices (A, T, B) and piano accompaniment. The lyrics are: "Vir—gin, She looked down. ~~Lord~~ Let ~~be~~ her and she said Let this baby". Dynamics include *mp* (mezzo-piano), *f* (forte), and *mp* (mezzo-piano). The piano part features chords and arpeggiated figures.

*mp* cres poco a poco — — — — —  
play with accent different notes  
ON

Handwritten musical score for three voices (A, T, B) and piano accompaniment. The lyrics are: "Vir—gin, She looked down. ~~Lord~~ Let ~~be~~ her and she said Let this baby". Dynamics include *mp* (mezzo-piano), *f* (forte), and *mp* (mezzo-piano). The piano part features chords and arpeggiated figures.



pno - play 1x then TACET  
(♩ = 80)

Repeat  
Till Curtain

Pg. 155

OVER-all CRESCENDO  
simile

~~Live~~ with you pray for us. mir - a

~~Hail Mary~~  
LET. Hail Live

f There's been a simile

live

Everybody

Help!

~~Holy Mother~~  
Let this baby

- cle. She looked down. Lord be

full of Grace  
~~let her live~~

And she said ~~SAD~~ ~~UNISON~~

~~Hail Live~~

Holy Mother

Hail

let this baby

2/23/67  
4/4

Handwritten musical notation in red ink at the bottom of the page, including various notes, rests, and bar lines.



339 M2 weeks }

~~Pg 47 359 Aug: Db~~  
~~361 M2: Db~~

(M3) difficult

38-46 cheating  
87-94 whisper → shout

Atonal clippages

Pg. 68, 71, 76, 86, 95

Corrects

Pg. 80 vs 623  
Aug: Eb

713-14 pu ties

Pu Change

99-102A

Pg. 50 in 385 p. Pg

Pg. 113 960-1 Vc New Notes

Pg. 59, 452 Pu Oct's: B, G, H

Pg. 125, 658 Pu 9: II: low & out

clear

11AM  
Thurs  
Linda's

Pg 112 G/ISS

Pg. 50 Pu



Mother  
and  
Child

*Libretto*

*by Ron Whyte*



THE KITCHEN-LIVING ROOM OF A CHEAP TENEMENT APARTMENT, IN A SMALL TOWN IN MONTANA.

THERE IS A SMALL TABLE. IN A NICHE THERE IS A LARGE PLASTER-OF-PARIS VIRGIN MARY. BEFORE HER ARE A FEW SMALL CANDLES IN RED JELLY-GLASSES.

THERE IS A LARGE BABY'S CRIB, WITH A HOOD. IT IS DRAPED WITH FILMY WHITE MATERIAL. DANGLING FROM THE HOOD IS A SMALL TOY BIRD IN BRIGHT PLASTIC COLORS.

FROM A HOOK ON THE WALL DANGLE SEVERAL DIRTY MEN'S OVERALLS. FROM A DIAPER RACK HANG DIAPERS, DRYING.

A CABINET, USED TO STORE SILVERWARE AND SUCH LIKE. SOME CHAIRS, STRAIGHT-BACKED, AND UNCOMFORTABLE.

A WONDOW THAT LOOKS ONTO AN AIR-SHAFT.

\* \* \* \* \*

(LOCATION  
OF FIRST  
APPEARANCE  
-- APPROX.  
SCORE  
PG. NO.:)

AT RISE, A YOUNG ITALIAN GIRL, 16 or 17, SITS A FEW FEET FROM THE CRIB READING A TRUE SCREEN MAGAZINE. SHE PLAYS ROCK AND ROLL MUSIC ON A SMALL TRANSISTOR RADIO.

1

SOMEONE KICKS AT THE HALL DOOR. AT FIRST, THE GIRL DOESN'T HEAR THE NOISE. DOORBELL RINGS (IN PIANO PART). NOISE CONTINUES. SHE LOOKS UP, GOES TO DOOR, OPENS IT.

(ENTER ANGELINA MELUIZONI, A MATRONLY ITALIAN LADY OF ABOUT 32 OR SO. SHE CARRIES MANY GROCERY BAGS.)

ANGELINA:

No wonder you can't hear, all the noise! Oh, Jesu Maria, those steps'll be my death. Eh, it's so high up here. I should be a bird, and fly up.

2

(SHE SETS THE PACKAGES DOWN.)

All the noise! How's the baby? Eh, Julia! Turn it off!

(JULIA TURNS OFF THE RADIO.)

Silence is a gift of God! Eh, so I said, while all the noise, the bang, bang, yeh, yeh, yeh, how was the baby?

4

(ANGELINA GOES TO THE CRIB. LOOKS IN.)

My little "cucua." Not even a sound. Shh. Such a quiet little girl. Look. Look. The bird can fly.

5

(ANGELINA PLAYS WITH THE TOY BIRD.)

Fly, fly. Ah, she smiles! Look, Julia! Such a happy happy baby. She smiles.

(JULIA HAS PUT ON HER COAT, AND GOTTEN READY TO GO.)

I said, come and look!

6

(JULIA SHAKES HER HEAD NO.)

Eh, what's this "no." Come, Look at the baby.

(JULIA SHAKES HER HEAD NO, AND LOOKS A BIT FRIGHTENED.)



ANGELINA (CONTINUED):

No, no. Not you, too, Julia! You're a young girl. You don't believe what the old women say. Come. Come.

7 (ANGELINA GOES TO JULIA, AND TAKES HER BY THE ARM.)

You are the only one that will sit with the baby when I have to go out. If you can do that, why can't you look at her? Come, Come.

(JULIA BREAKS AWAY. ANGELINA TRIES TO PULL HER TOWARD THE CRIB. JULIA BREAKS AWAY.)

8 Ah, no, no. There's no such thing as the evil eye. That's something they believe in Sicily. You're from the North, from Lucca. Evil eye! This is America! Italian we are,  
9 but also Americans! Come.

(JULIA WON'T MOVE.)

All right, then get out!

(VOICES IN COUNTERPOINT)

(AS:)

10 No evil eye! It is not a curse! Julia, it is not God that  
has cursed my baby!

(END COUNTERPOINT)

10B- Eh, what is the use of talking to you? Out! I said out!  
11 Get out of my house!

(ANGELINA GRABS THE NEAREST OBJECT, WHICH HAPPENS TO BE THE TINY TRANSISTOR RADIO. AND THREATENS TO THROW IT AT JULIA. JULIA WANTS TO RUN AWAY, BUT SHE ALSO WANTS HER RADIO.)

So, what are you waiting?

11A- (JULIA INDICATES THE RADIO. ANGELINA LOOKS AT  
12 IT. REALIZES THAT IT IS JULIA'S. SHE HOLDS IT OUT. JULIA CAUTIOUSLY REACHES FOR IT. GRABS IT, AND RUNS OUT THE DOOR. SHE SLAMS IT BEHIND HER. MUSIC REPEATS TILL DOOR SLAM. PAUSE. ANGELINA MAKES A FACE, THEN MAKES AN OBSCENE GESTURE AT THE DOOR. SHE GOES TO THE CRIB, LEANS INTO IT, AND KISSES THE BABY.

(SHE STANDS UP. PAUSE. SHE THINKS, MAKING A FROWNING FACE. SHE SHRUGS. SHE MAKES THE SAME OBSCENE GESTURE AT THE DOOR. SHE GOES TO HER GROCERY BAGS, AND BEGINS TO UNPACK ONE. BUT SHE IS DISTURBED. AN IDEA IS FORMING, DEEP IN HER MIND. SHE GLANCES AT THE CRIB. SHE THINKS. SHE GOES TO THE WINDOW AND DRAWS THE SHADE. SHE IS UP TO SOMETHING, THAT IS OBVIOUS.

SHE CAREFULLY CLEARS OFF THE TABLE, THEN WIPES HER HAND ACROSS IT, MAKING CERTAIN IT IS CLEAN. IT ISN'T. SHE WIPES IT WITH A DISH TOWEL. THERE. NOW IT IS CLEAN.

SHE GOES TO THE STATUE OF THE VIRGIN. SHE CROSSES HERSELF, AFTER DIPPING HER HAND INTO A LITTLE BOWL OF HOLY WATER. SHE CAREFULLY TAKES THE CANDLES TO THE TABLE. THEN SHE BRINGS THE VIRGIN TO THE TABLE, AND SETS HER DOWN.

ANGELINA CROSSES HERSELF AGAIN. SHE IS ABOUT TO SPEAK: SHE STOPS HERSELF, GETS A LARGE KITCHEN MATCH, STRIKES IT ON THE BOX, AND LIGHTS A CANDLE.



(ROLL PIANO CHORD AS LIGHT FROM THE CANDLE  
COMES UP. NOW ANGELINA CAN SPEAK OPENLY TO  
THE VIRGIN.)

13

ANGELINA:

Holy Mother.

(ANGELINA CROSSES HERSELF AGAIN.)

When I was a girl, my mother told me, "Angelina, when you  
have a problem, go to the Virgin. Don't ask a priest.  
Go to the Virgin. She will help you."

14

(VOICES IN COUNTERPOINT)

(AS:)

ANGELINA:

So I have come to you.

You know everything. I know that. What happens without  
God's hand in it somewhere? But still I will explain to  
you. Maybe you have been too busy somewhere, or listening  
to someone else. How do I know. So I will tell you  
everything. My husband is a good man. You know that. We  
came here, to America, from Lucca, together. He works at  
the copper smelter, up on the hill. He runs a crane. It  
is not such good money, but for us it will do. We live  
here, and it is not bad. I am not complaining.

15

16

17

(SUDDENLY SHE IS MAD AT HERSELF.)

Eh! Why do I explain everything? I should not waste your  
time! Forgive me!

18

(SHE CROSSES HERSELF, AND LIGHTS ANOTHER CANDLE.)

MOTHER 3:

I love my husband.

MOTHER 2:

My husband loves me.

ANGELINA:

He works hard.

MOTHER 3:

Look how dirty his overalls get.

MOTHER 2:

He is a good man.

ANGELINA:

That's what I wanted to tell you.

MOTHER:3:

What a good man he is.

MOTHER 2:

He's never hurt anyone in his life.

19

MOTHER 3:

What a good man he is.



ANGELINA:

19 He's never hurt anyone in his life.

MOTHER 3:

What a good man he is.

MOTHER 2:

He's never hurt anyone in his life.

ANGELINA:

20 Anyway! We wanted a baby, I mean, I am not too young  
21 anymore, but we wanted a baby, so we went to a doctor  
here, in town, and he put me on a . . . schedule . . .  
22 and he gave me some talk. . . how you say, advice. So  
I was going to have a baby! Doesn't every good Catholic  
woman want a, want a baby!

ANGELINA, MOTHER 2 AND MOTHER 3:

23 Want a, want a, want a - - - . Beautiful soul to raise  
and teach and give to you - - . Beautiful soul to raise  
and teach and give to you - - . So I am having a baby.  
24 But I'm nervous.

ANGELINA:

The fault is my own, I tell myself. Maybe I'm too old to  
have a baby.

(VOICES IN COUNTERPOINT)

(AS:)

ANGELINA:

25 Maybe not. I am afraid. I pray to you all the time. But  
you do not, do not hear me. I go to the hospital.

MOTHER 2 AND MOTHER 3:

Such a healthy, healthy baby.

ANGELINA:

I go to the hospital.

MOTHER 2 AND MOTHER 3:

Such a healthy, healthy baby.

ANGELINA:

It's a girl!

MOTHER 2 AND MOTHER 3:

Such a healthy, healthy baby.

ANGELINA:

26 A girl five pounds. A girl five pounds. A girl five pounds.  
A girl five pounds.

27 (MOTHER 2 AND MOTHER 3 WHISPER RAPIDLY)

ANGELINA:

28 A girl five pounds.

(WHISPERING STOPS)



ANGELINA (SPOKEN):

Such a healthy baby girl.

28

(PAUSE)

But you see. But you see

29

ANGELINA (SINGS):

No legs.

MOTHER 3:(SINGS):

You see her in the cradle; but you see

ANGELINA AND MOTHER 2:

No, no legs, little bumps.

MOTHER 3:

Arms, yes; little strong arms; but you see

30

ANGELINA AND MOTHER 2 AND MOTHER 3:

No, no fingers on the ends.

MOTHER 3:

What can she do with those?

MOTHER 2:

I hold the bottle for her so she can eat.

31

ANGELINA:

But she is a beautiful baby.

MOTHER 3:

I do not say she is unhappy.

MOTHER 2:

Because she laughs.

ANGELINA:

Because she laughs. Because -- she smiles at me. It is  
my fault she is this way but, she smiles anyway. She  
doesn't know she is this way but, she smiles anyway. She  
doesn't know about herself yet. That's the trouble. That's  
what is wrong.

32

33

ANGELINA, MOTHER 2 AND MOTHER 3:

Some day she will know

MOTHER 2 AND MOTHER 3:

And she will hate me, hate me - - - .

ANGELINA:

(FACING CRIB: BACK TO AUDIENCE)

No legs.

34

(PAUSE.)

(ANGRY, RESTRAINED:)

The old women in this building, we are all Italian.



34 (VOICES IN COUNTERPOINT)  
(AS:)

ANGELINA:

35 These old women, they say this is a curse on me. They tell  
their children my baby has the evil eye. You saw how Julia  
37 acted just now,

ANGELINA, MOTHER 2 AND MOTHER 3:

Just now. It will get worse.

(THE THREE WOMEN SEPARATE TO DIFFERENT AREAS  
ON STAGE.)

MOTHER 3 (AS IN PRAYER):

38		MOTHER 2:	Even the men at the smelter,
	ANGELINA:		they say to my husband, eh!
39		(IN DESPAIR,	They say things. How can I
	(IN ANGER,	SOSTENUTO):	raise my little girl. Every-
	CHOPPY):		body tells her you have the
40	Even the men	Even the men,	evil eye. How can I make her
	at the smelter,	the men at	happy then? I will not always
	they say to my	the smelter,	be there to hold her in my
	husband, eh,	they say to	arms and tell her she is beau-
	they say	my husband,	tiful. When she grows up she
41	things. How	eh, they say	will be so unhappy, twelve
	can I raise	things. How	times worse than an old maid.
	my little	can I raise	Her heart will turn to vin-
	girl. Every-	my little	egar and she will hate, she
42	body tells	girl. Every-	will become filled with hate.
	her you have	body tells	Even the men at the smelter
	the evil eye.	her you have	they say to my husband, eh,
	How can I make	the evil eye.	they say things. How can I
	her happy		raise my little girl? How
	then?		can I raise my little girl?
43			Everybody tells her, little
	(EXASPERATED):		girl; everybody tells her
			you have the evil eye. How
	I will not		can I make her happy then?
	always be		I will not always be there
	there!		to hold her in my arms and -- .

(ANGELINA GOES TO MOTHER 3 AND TRIES TO GET  
MOTHER 3 ANGRY)

ANGELINA (ANGRY):

44 To hold her in my arms and tell her.

MOTHER 3:

(STARTS ANGRY; REVERTS TO PRAYING):

To hold her in my arms and tell her she is beautiful; when  
she grows up no man will have her.

ANGELINA (ANGRY):

45 When she grows up no man will have her.

MOTHER 3:

(STARTS ANGRY; REVERTS TO PRAYING):

When she grows up no man will have her; she will be so  
unhappy, twelve times worse than an old maid. . .

(MOTHER 3 CONTINUES PRAYING)

(AS):



(ANGELINA GETS EXASPERATED AND RUNS OVER TO MOTHER 2 AND TRIES TO GET HER ANGRY):

ANGELINA (ANGRY):

No man will have her; she will be so, be so unhappy!

46

MOTHER 2:

(STARTS ANGRY; REVERTS TO DESPAIR):

No man will have her, she will be so, be so unhappy, twelve times worse than an old maid.

ANGELINA (ANGRY):

Her heart will turn to vinegar.

47

MOTHER 2:

(STARTS ANGRY; REVERTS TO DESPAIR):

Her heart will turn to, turn to vinegar and she will hate.

ANGELINA:

(ANGRY):

And she;

(A LITTLE DESPAIRING, LANGUID):

Will hate;

48

(LESS ANGRY):

She will;

(MORE LANGUID):

Become;

(HARDLY ANGRY):

Filled with;

(VERY LANGUID):

Filled with hate, filled with hate. What kind of soul is that to give you then? The doctor says to me, he says:

49

MOTHER 3 (AS DOCTOR):

Often times it happens that these babies die.

ANGELINA:

How? I ask him how is that possible? He says:

50

MOTHER 3 (AS DOCTOR):

They twist in their sleep, they turn on their faces and they choke because they cannot turn over.

ANGELINA:

When he said that I thought it would be good. Forgive me, but in my heart I thought it would be, it would be good.

51

(PAUSE.)



MOTHER 2:  
(IN PRAYER):

52 ANGELINA  
(IN DESPAIR):  
  
You would rejoice  
with her baby's  
soul; but how can  
53 I take; can I take  
a life? But how  
can I take a life?

If she came to you  
now her soul would  
be clean and white.  
You would rejoice  
with her baby's  
soul, but how can  
I take a life.  
There is no way  
without committing  
a mortal sin. If  
she came to you  
now her soul  
would be clean  
and white. You  
would rejoice  
with her baby's  
soul.

MOTHER 3  
(IN ANGER, CHOPPY)

There  
is  
no  
way  
without  
committing  
a  
mortal  
sin!

(PAUSE.)

(IN PRAYER):

54 To even wish the  
thing is more a sin  
than doing it; so  
what can I do? If  
she grows up her  
soul will come to  
you unclean and  
that is even worse.  
To even wish the  
thing is more a sin  
55 than doing it, so  
what can I do? If  
she grows up her  
soul will come to  
you unclean.

(IN ANGER, CHOPPY):

If she grows up  
her soul will come  
to you unclean  
and that is  
even, even worse.

(PAUSE.)

(IN DESPAIR):

So what  
can I  
do? If  
she grows  
up, her  
soul will  
come to  
you unclean.

(STARTING IN PRAYER)

56 (STARTING IN DESPAIR):

If you  
say give  
back the  
child to me,

And so I ask you  
for an answer; if  
you say give back  
the child to me,  
then I will give  
her to you.

ANGELINA:

MOTHER 2 AND MOTHER 3:

57  
  
Give back the child,

If you say,

If you say,

Then!

If you say!

I will!

Give back the child!

Then I!

Give back the child!



(ALL THREE VOICES IN CANON; ORDER:  
ANGELINA, MOTHER 2, MOTHER 3):

Then I will - - - .

(PAUSE.)

(SAME ORDER; ALL THREE IN CANON):

Then I will give her to you now. Then I will give her to  
you now - - - - - .

58

(ANGELINA LIGHTS ANOTHER CANDLE, AND WAITS,  
WITH BOWED HEAD HOLDING HER ROSARY, SHE LOOKS  
UP AT THE VIRGIN):

(SAME ORDER; THREE-PART CANON; A CAPPELLA):

You don't answer. Nothing no sign. Are you listening?  
I spoke to you; say yes or no! Give me a sign. You are  
not paying attention to me! Why do you not listen!

60

61

(ANGELINA GOES TO A CABINET, AND TAKES, FROM  
A DRAWER, A SMALL CANDY-HAMMER.)

(CANON CONTINUES):

I am talking to you. I will make you listen. Look, I have  
this hammer. I will make, make you pay attention to me,  
attention to me, attention to me!

62

63

(END A CAPPELLA. PAUSE.)

(THEN ALL ANGER DISAPPEARING, ANGELINA SINGS  
QUIETLY AND SADLY):

ANGELINA:

Please give me a sign.

(PAUSE.)

Or I will hurt you.

64

(ANGELINA CAREFULLY, ONE BY ONE, BREAKS OFF  
THE FINGERS OF THE VIRGIN.)

(FIRST INDETERMINATE PITCH IN PIANO.)

ANGELINA:

How will you raise the sick,

65

MOTHER 2 AND MOTHER 3:

Without your fingers?

(ANGELINA BREAKS OFF HANDS.)

ANGELINA:

How will you bless the world,

66

MOTHER 2 AND MOTHER 3:

Without your hands?

(ANGELINA BREAKS OFF AN ARM.)

ANGELINA:

How will you embrace your son,



MOTHER 2 AND MOTHER 3:

67 Without an arm?

ANGELINA, MOTHER 2 AND MOTHER 3:

68 How will you help the world? Where is the sign - - - ?

(PAUSE.)

69 You shall not stand beneath his cross and weep. Your toes will go.

(ANGELINA BREAKS OFF TOES.)

Your feet.

(ANGELINA BREAKS OFF FEET.)

71 You will - - - fall down. And still you smile - - - .

(PAUSE.)

ANGELINA:

72 Your cheeks are red. Your eyes are blue, and look at me. Without an eye, what will you see?

73 (ANGELINA LAYS THE STATUE DOWN ON THE TABLE AND CAREFULLY DESTROYS AN EYE.)

(IN THE FOLLOWING, ANGELINA BECOMES MORE AND MORE CRUEL AND HYSTERICAL):

I leave you one - - - .

(FRANKLY):

I am not that evil.

(SARCASTICALLY):

74 Ha!

(FRANKLY):

75 And your gold crown - - - . How will anyone know that you are the Virgin, ha! ha! Without your crown - - - . ha! ha! Ha! ha! They; will not; ha, ha; they will not; they will; they, they will not know - - - . They will not know; no, no; they will; they will not know. They will not know - - - .

76 (ANGELINA KNOCKS CROWN OFF VIRGIN.)

(PAUSE.)

77 Now you are human. Worse than human; worse than human, crippled.

MOTHER 2 (WHISPERING):

Worse than human crippled.

ANGELINA (SINGS):

And where is the sign?

MOTHER 2 (WHISPERING):

And where is the sign?



ANGELINA:

(ANGRILY PRAYING AS SHE BREAKS THE ROSARY):

I break the rosary so that people will forget how to pray.

78

(ANGELINA OCCASIONALLY SMASHES ROSARY BEADS;  
WHISPERING EXCITES HER TO SMASH MORE BEADS  
WITH THE CANDY-HAMMER.)

MOTHER 2 AND MOTHER 3:

(WHISPERING IN COUNTERPOINT):

Forget how to pray; forget; forget; forget how to pray;  
how to pray; forget, forget

(PAUSE.)

ANGELINA (SINGS):

MOTHER 2 AND MOTHER 3:  
(WHISPERING):Many years ago my mother  
lied to me, she said that  
that you would; that you  
would send a sign - - -!my mother, my mother lied  
to me; my mother lied to  
me; lied to me; my mother

79

80

(SMASHES BEAD)

If there was a god, I  
would be struck dead now--,  
breaking you, for hurting  
you - - - - !If there was a god; if  
there was a god; if there

81

82

(SMASHES BEAD, THEN)

(PAUSE:)

ANGELINA, MOTHER 2 &amp; MOTHER 3 (SING):

Where is the sign. There is no god. Where is the sign.  
There is no - - - god - - .

83

85

(MOTHER 2 EXITS TO SING BACK STAGE. MOTHER 3 MOVES  
INTO SHADOWS TO WHISPER. ANGELINA, LOOKING EXHAUSTED,  
SITS SILENTLY IN A CHAIR FACING AUDIENCE WITH HEAD  
BENT OVER; AUDIENCE CANNOT SEE HER FACE. LIGHTS  
VERY SLOWLY FADE OUT EXCEPT FOR OVERHEAD SPOT ON  
ANGELINA. AS MOTHER 2 AND MOTHER 3 BUILD TENSION,  
ANGELINA OCCASIONALLY TWITCHES OR JERKS. MOTHER 2  
AND MOTHER 3 ARE VOICES WITHIN ANGELINA.)

86

MOTHER 2 (SINGS):  
(FROM BACKSTAGE):

MOTHER 3 (WHISPERING):

When she grows up  
no man will have --  
her ---.Often times these  
babies die-----.I thought it would  
be good -----.  
And she will hate  
me -----.There is no god or he would  
have sent a sign through you. The Holy  
Mother is made out of, made out of  
plaster and paint.My mother lied to me. She said that  
She said that you would send a sign.  
If there was a god, I should be  
struck dead. My mother lied to me.I'm not too young any more. Doesn't  
every good Catholic woman want a baby?  
The fault is my own. But you do not  
hear me. Plaster and paint. What  
can she do with those? She will hate  
me; she will hate me. It will get  
worse! How can I raise my little  
girl?

87

88

89

90

91



(MOTHER 3 SLOWLY DEVELOPS  
WHISPERING INTO SHOUTING)

	ANGELINA:	MOTHER 2 (SINGS):	MOTHER 3 (WHISPERING): Everybody tells her, you have the evil eye.
92	(ANGELINA MOANS IN RESISTANCE TO THE TWO VOICES WITHIN HERSELF, AND HER MOANING	No ----- legs -----.	No man, no man, no man will have her; often times it happens that these babies die.
93	BECOMES THE THIRD AND DOMINANT VOICE:)	(MOTHER 2 ENTERS STAGE IN SHADOWS)	Plaster and paint! It happens that these babies die!
	No -----	No -----	
	No, no -----,	----	
		----	They twist!
94	No -----!	----	They die!
		----	
	NO -----!	----	
	No -----!	No -----!	
95	(MUSIC STOPS WHEN SOFTLY, AS IF FROM A GREAT DISTANCE, THE BABY BEGINS TO CRY AND CHOKE.)		
	ANGELINA (SPOKEN):		
	(STARTLED:)		
	Ha-a		
	(SCARED:)		
	Oh!		
	(ANGELINA RUNS ON TIP-TOE TO CRIB AND LOOKS CLOSELY AT BABY -- [HOLD] -- THEN SIGHS WITH RELIEF. ANGELINA LIFTS BABY INTO HER ARMS.)		
	(AS:)		
	ANGELINA (SINGS):		
96	Oh. . . Oh . . . .		
	(CRADLING BABY TO BREAST; SIGHINGLY):		
	Oh -----.		
	(A CAPPELLA: AS ANGELINA SINGS LULLABY, SHE ROCKS BACK AND FORTH. MOTHER 2 AND MOTHER 3 HUM ACCOMPANIMENT.)		
	ANGELINA (SINGS):		
97	My poor baby you are crying, I am here, I hold you and you know that I love you. You know that I love you that you are mine and that I love you, that I love you.		
	(SUDDENLY ANGELINA'S MOOD BRIGHTENS):		
98	Look up at your foolish mother, eh. Eh, she has been playing a game with a statue, for her own sins. Look at your mother, you smile. A baby should smile and smile and laugh.		
	(ANGELINA TICKLES BABY.) (MOTHER 2 AND MOTHER 3 EXIT.)		
	(END A CAPPELLA. -- TRANSITION)		



## ANGELINA (TICKLES BABY):

Every baby is beautiful. But you are the most beautiful that ever lived. And that makes us both beautiful. Well, at least that makes you beautiful. Eh? No? Yes? Ah, yes. Soon your father will come home, and he will say, "Ah, Angelina, you love the baby too much. Let her alone. Let her sleep, if she wants." And I say, "Eh, she is mine. I will hold her, because I love her." How I see what is true: you have not been cursed! The Virgin loves you. She has blessed you with Life. Eh! The Virgin has said, "Let this baby live." And that is the greatest blessing of all. Eh!

(SHE KISSES THE BABY. PAUSE. SHE GOES TO THE TABLE. LOOKS DOWN AT THE MESS. VERY SLOWLY, ANGELINA WALKS TO CRIB AS SHE SINGS):

Why am I such a fool? When God made fools, he made me the biggest! Holy Mother, can you forgive me. My baby has been blessed.

(ANGELINA SLOWLY LOWERS BABY INTO CRIB.)

But how will you know that you have been blessed? You have have to know. Everybody has to know!

(INCREASINGLY DESPAIRING):

The whole world has to know. . .

(ANGELINA HAS WALKED BACK TO THE TABLE AND PICKS UP THE VIRGIN.)

that my baby - - - -.

(ANGELINA QUIETLY CRIES.)

(ANGELINA WIPES TEARS FROM HER OWN EYES WITH FINGERTIP.)

(AS:)

has - - been - -

(ANGELINA ABSENT-MINDEDLY WIPES VIRGIN'S FACE WITH HER OWN EYE AND THEN THE VIRGIN'S EYE.)

(ANGELINA BEGINS DEVELOPING THE IDEA OF A MIRACLE.)

(CONTEMPLATIVE, BECOMING EXCITED:)

The whole world has to know. Everybody has to know, that she cries too, that my baby has been blessed. Ah!

(THE IDEA HAS FINALLY COME TO THE SURFACE. SHE QUICKLY PUTS THE CANDY-HAMMER BACK IN THE DRAWER. SHE HIDES THE BROKEN ROSARY. SHE TAKES THE VIRGIN, AND SETS HER UP, LEANING AGAINST THE BACK OF THE NICHE. SHE ARRANGES THE FEET AND THE FINGERS AND THE ARM AROUND THE VIRGIN. SHE PUTS THE CANDLES BACK IN THEIR PLACE. THEN SHE CLEARS THE TABLE, WITH THE DISH-CLOTH, MAKING CERTAIN ALL THE PLASTER DUST IS CLEARED UP.

WHEN EVERYTHING IS TO HER SATISFACTION, SHE MAKES CERTAIN SHE IS FREE FROM PLASTER DUST, HERSELF. SHE PUTS BACK THE DISH-TOWEL. SHE GOES TO THE NICHE OF THE VIRGIN, AND CROSSES HERSELF.)



ANGELINA:

110 Holy Mother, forgive me.

(SHE DIPS HER FINGERS INTO THE HOLY WATER, THEN CAREFULLY DOTS THE VIRGIN'S CHEEKS WITH HOLY WATER. PAUSE. SHE SAYS A SILENT PRAYER: THEN BURSTS INTO ACTION.)

111 Help! Help! Everybody!

(SHE RAISES THE SHADE, AND OPENS THE WINDOW. SHE LEANS OUT AND SHOUTS):

Help! Call a priest! There's a miracle! HELP!

(SHE RUSHES TO THE DOOR, AND THROWS IT OPEN.)

112 Everybody! Come, see! Look! Holy Jesus, a miracle!

(UGLY OLD WOMEN CROWN INTO THE ROOM. JABBERING IN ITALIAN. MOTHER 2 AND MOTHER 3 ARE PART OF THE CROWD. ANGELINA PUSHES THEM TO ONE SIDE. WHEN ENOUGH OF THEM ARE THERE, SHE ANNOUNCES:)

113 Look! The Holy Mother. I was praying for a sign. For my  
114 baby. I was praying to the Holy Mother! I said, "Holy  
115 Mother, if you love my baby, send me a sign." And see,  
see what happened to the Virgin.

(THE OLD WOMEN PRESS FORWARD TO SEE.)

116 Her arms, her feet, her eye. See, the Holy Virgin sends  
117 me this sign: that she herself is crippled. Just like  
my baby, she is crippled. And look, look, the eyes! She  
118 cries, She cries tears for my baby, and for us all! No,  
no, don't touch the Virgin! We should wait for the  
119 priest! Pray! We should all pray! It's a miracle!

(JULIA RUNS IN. THE OLD WOMEN ARE ON THEIR KNEES, FINGERING THEIR ROSARIES.)

ANGELINA:

There's been a miracle. See? Look!

119A

(BEFORE JULIA CAN LOOK, THE OLD WOMEN DRAG HER DOWN. QUICKLY, THEY WHISPER TO HER. JULIA BOWS HER HEAD. NOW ANGELINA IS COMPLETE MASTER OF THE SITUATION. SHE GOES TO THE CRIB, AND PICKS UP HER BABY. SHE CARRIES HER TO THE NICHE OF THE VIRGIN. THE OLD WOMEN ARE MUMBLING PRAYERS. ANGELINA EXPLAINS TO THE BABY, AND ALSO FOR THE BENEFIT OF THE OLD WOMEN.)

ANGELINA:

120 This - - this is the Holy Mother.

MOTHER 2 AND MOTHER 3:

(HUMMING ACCOMPANIMENT)

ANGELINA:

121 See how she cries; the tears, see. She looked down from Heaven and she saw you and she weeps for you and for me and for all of us.

ANGELINA AND MOTHER 2:

This is a sign that you are blessed, that the Virgin loves you, child. I will teach you to say, to say the rosary



## ANGELINA AND MOTHER 2 (CONT.):

and we will go to church. The Virgin loves you, child.  
 She looked down from heaven and she, and. . . she saw  
 you. She weeps for you, for me; she weeps for all of 122  
 us. This is a sign that you, a sign that you are blessed;  
 that the Virgin love you, child. I will teach you to say, 123  
 to say the rosary, and we will go to church; every day  
 I will teach you; I will teach you that this is a sign 124  
 that you, you are blessed -- sign that you, you are blessed. 125  
 She looked down from Heaven. She weeps for all of us.  
 This is a sign that you are blessed, that the Virgin loves 126  
 you. I will teach you every day, every day, every day!  
 I will carry you. And maybe someday you will become a 127  
 nun, and do good works, and smile and cry for all of us, 128  
 like the Virgin. There is no saint that blesses these  
 children. Perhaps you will become the saint that blesses 129  
 them. Who knows.

(ANGELINA TURNS AND FACES THE WOMEN. WHEN  
 SHE SPEAKS, HER VOICE IS STRONG, AND CLEAR.  
 SHE IS ISSUING A PROCLAMATION, NOT A PRAYER:)

## ANGELINA:

The Virgin has made a miracle. She loves my baby. And I 130  
 repay the Virgin. I promise to raise my baby to love the 131  
 Virgin, and to love God. For the Virgin has blessed my 132  
 baby. And I will teach her to pray. The Virgin has made 133  
 a miracle. She loves my baby. And I repay the Virgin.  
 I promise to raise my baby to love the Virgin, and to love  
 God. For the Virgin has blessed my baby; she has made a  
 miracle, and I will teach her to pray for all of us and to  
 smile for us, and to pray - - - saying: 135

## ANGELINA, MOTHER 2 AND MOTHER 3:

Hail Mary, Full of Grace, the Lord Be, Be With You. 136  
 Holy Mother, hail Mary full of Grace. Blessed art thou  
 among women. Holy Mother Hail Mary, full of Grace, full 137  
 of Grace, Mother of God. Blessed is the fruit of thy womb  
 Jesus. Holy Mother Mail Mary full of Grace; pray for us 139  
 sinners now and at the hour of our death. Holy Mother of  
 God full of Grace, you looked down from Heaven and said 140  
 let this baby live and that is the greatest blessing of  
 all - - - - - 141-3  
 Mother Mary pray for us. 144  
 Hail Mary full of Grace, 146

ANGELINA:

MOTHER 2:

MOTHER 3:

The - - - - - I will make you 147  
 Lord be with you listen.  
 Lord be with you Holy Mother, Everybody Help!  
 Holy Mother, Call a priest! 148

## ANGELINA, MOTHER 2 AND MOTHER 3:

Our Virgin, pray for us. Hail Mary full of Grace.

ANGELINA:

MOTHER 2:

MOTHER 3:

The - - - - - I will make you 150  
 Lord be with you listen.  
 Lord be with you Holy Mother, Everybody Help!  
 Holy Mother, Call a priest!

## ANGELINA, MOTHER 2 AND MOTHER 3:

Our Virgin, pray for us. Hail Mary full of Grace. 151



	ANGELINA:	MOTHER 2:	MOTHER 3:
151-B	The - - - - Lord be with you	I will make you listen. Lord be with you Holy Mother,	Everybody Help! Call a priest!

ANGELINA, MOTHER 2 AND MOTHER 3:

151-C Our Virgin, pray for us. Holy Mother, pray for us. Holy  
Mother pray for us. Our Virgin,

	ANGELINA	MOTHER 2:	MOTHER 3:
154	She looked down. Lord be with you.	And she said. Hail Mary.	Let this baby live.
155	Pray for us. Miracle.	There's been a. Full of Grace.	Everybody Help! Holy Mother, Hail. Holy Mother, Hail.

(THIS TRIO REPEATS WITH AN OVER-ALL CRESCENDO)

(UNTIL:)

— — CURTAIN — —





## Reviews, Bio's, Photos

Concert announcement  
NYTimes review  
DVD cover  
Whyte bio  
McClure bio  
TIME Magazine- Whyte  
NYTimes - Eclectix



**Paul Wm. Bradley and Sally Baker  
In association with Cathedral Arts**

*present*

**The World Premiere of**

**Ron Whyte and Lee McClure's**

# **MOTHER AND CHILD**

**a new American opera in one act**

**Music by Lee McClure**

**Libretto by Ron Whyte**

**The Singers:**

**Judi Silverman**

**Linda LoPresti Holly Durniak**

**Cynthia Izzo**

**Stage Direction: Stephen McCabe**

**Musical Direction: Bill Grossman**

**The Musicians:**

**Neil Swanson Christopher Vassiliades**

**Mike Finkel David Runnion**

**Props Designed by: Liz Goodall**

**Lighting: Tom Blancato**

**Associate Producer: Catherine Pope**

**Wednesday, May 23, 1990 -- 8:00 p.m.**

**THE CATHEDRAL OF ST. JOHN THE DIVINE**

**Amsterdam Avenue at 112th Street**

**New York City**

***ADMISSION FREE***



# The New York Times

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## Review/**Music**

### *Posthumous Premiere of a One-Act Opera*

By **BERNARD HOLLAND**

Ron Whyte, who died last September, wrote the libretto for "Mother and Child," a new one-act opera that had its first showing at the Cathedral of St. John the Divine on Wednesday night. Rarely is the author the first matter of consideration in an opera review, but Mr. Whyte's life and this stage piece are inseparable.

Born with physical disabilities that led finally to the amputation of both legs, he was an active and successful playwright whose subject matter often centered on his own particular set of problems. In "Mother and Child," a woman confronts the birth of a child without legs, with all the subsequent stages of fear, anger, guilt, reconciliation and affirmation.

Although the piece is essentially a monologue, it is sung and acted out by

four women. In this version of Lee McClure's music, two cellos and one piano-four hands, conducted by Bill Grossman, form the instrumental component. The singers operate from a square, unraised stage space surrounded by bleachers. Props are minimal — a few chairs, tables, a baby carriage and the like.

Mr. McClure's music is, for better and worse, eclectic. It veers from Broadway to sentimental pop ballad to angry instrumental harmonies to a recitative style that at times implies total dissonance. The high range of the singing parts often provided uncomfortable tests for these singers, but the impression of rough, unfinished vocal style is probably intended. The diversity of musical influences comes dangerously close to stylistic incoherence here. Could it be that the power of the subject simply overwhelms the music?

The nature of Wednesday's performance spoke to the opera's title in an unfortunate way, for this is truly an embryo of a production waiting to be born. Singers lugged their scores around the stage and periodically dropped all pretense of dramatic involvement to receive cues from Mr. Grossman. Diction, despite the most earnest efforts, left words to disappear into this huge space. Judi Silverman, Linda LoPresti, Holly Durniak and Cynthia Izzo took the vocal parts. Stephen McCabe was the stage director.





# *Mother and Child*

opera DVD



# Ron Whyte

## **Playwright, Author, Librettist**

RON WHYTE was born in Great Falls, Montana and studied at San Francisco State College, from which he earned a B.A., the Yale School of Drams (M.F.A.), and Union Theological Seminary (Master of Divinity). An award-winning playwright whose plays have been produced in six languages, eight countries, thirty states and provinces, and forty-seven cities, his Welcome To Andromeda was named one of Time Magazine's Ten Best Plays and has had over 100 productions. Writing in The New York Times, critic Clive Barnes described this play as "taut and tough. It cleaves the air of hypocrisy." His Funeral March for a One-Man Band was winner of four Joseph Jefferson Awards (Chicago's Tonys). The Actors Studio production of his Andromeda II starred Ellen Burstyn; and his Disability: A Comedy was nominated for the Pulitzer Prize in Drama and received the Drama-Logue Critics Award for Outstanding Achievement in Theatre for its 1989 production at the Odyssey Theatre in Los Angeles. Ron Whyte has been described by David Richards, now Senior Drama Critic of The Washington Post, as "the most original American dramatic voice since Edward Albee." A screenwriter as well with three feature films to his credit (Sidelong Glances Of A Pigeon Kicker, MGM-Cinerama; The Happiness Cage, Cinerama; and The Parents, CBS) Whyte was also the author of several books and articles including The Flower That Finally Grew (Crown), and "Exeunt Dying: Theatrical Mysteries" in editor Dilys Winn's best-selling Murder Ink (Workman). His plays have been published in The Best Short Plays, edited by Stanley Richards (Chilton), by Samuel French and Co., and by Theatre Communications Group.

Ron Whyte was the winner of numerous grants and awards, including a Rockefeller Foundation Playwriting Fellowship; a Shubert Foundation Fellowship; a National Endowment for the Arts Fellowship; a John Golden Fellowship; a Joseph I. Levine/ABC screenwriting Fellowship; and grants and awards from the Carnegie Fund; the Llewellyn Miller Fund; the American Academy and Institute of Arts and Letters; ASCAP; the Dramatists Guild; and the Authors League. He also won commissions from National Public Radio/The Corporation for Public Broadcasting; CBS-TV News; the American Festival Theatre; the American Place Theatre; the New York Shakespeare Festival/The Public Theatre, and others.

He was the Coordinator of the late Lee Strasberg's Playwrights and Directors Unit at The Actors Studio, and was Playwright-in-Residence there. He also served as Chairman of the Young Playwrights Festival of the John F. Kennedy Center for Performing Arts in Washington D.C. and as a panelist and/or consultant to the U.S. Department of Health, Education and Welfare; The President's Committee on Employment of the Handicapped; the New York State Council on the Arts Creative Artists Public Service program; and the panel which drafted Section #504 of the 1973 Rehabilitation Act, the sweeping law which granted for the first time civil rights to disabled people.

Whyte was the Theater and Film Editor of The American Book Review as well as a Visiting Scholar at Yale University School of Drama. A specialist in the history of popular culture, Whyte was the Arts Editor and Book Review Editor of New York's Soho Weekly News.

Collaborating with composer Lee McClure, Whyte wrote the libretto for two operas, VOICE and Mother And Child. The latter was premiered to favorable press in 1990 at The Cathedral of St. John The Divine in New York City. They also collaborated on theatre songs, art songs, and choral works including Chant For The Artist premiered by The Gregg Smith Singers.

In September of 1989, at the age of 47, Ron Whyte died of a cerebral hemorrhage. Director of the Estate of Ron Whyte was Rev. Dr. Paul Wm. Bradley who worked closely with Lee McClure in presenting works by Whyte & McClure and gave written permission to Lee McClure to pursue future productions of Whyte & McClure collaborations. Rev. Bradley died in April of 2014.



# Lee McClure

COMPOSER – ELECTRIC FLAUTIST  
VIDEOGRAPHER

FOUNDER DIRECTOR  
ECLECTIX CHAMBER ORCHESTRA  
ECLECTIX DANCE COMPANY  
NEW YORK CITY



photo: McClure selfie



photo: Suzanne Kaufman



photo: Lenny Charles

## Lee McClure

Developing the music of Gershwin, Ravel, Weill, Copland and contemporary Jazz, Lee McClure is one of the most melodic composers in the last 50 years of classical music. The lyric integrity of his music is distinguished by unexpected turns of traditional harmony imbued with undercurrents of searching.

In 2015 JoAnn Falletta, conductor for the Buffalo Philharmonic Orchestra wrote about Lee's *Symphony No.1 Montage*, "I found it to be a really beautiful work! I look forward to studying it." In 2016 McClure published his *Jazz Preludes for Piano*. Without improvisation, the 17 miniatures in Book I & II are a captivating lexicon of Jazz styles that bring new life to the legacy of George Gershwin.

In 1985 in New York City Lee founded the Eclectix Chamber Orchestra that has presented the music of more than 130 living composers. Eclectix has stirred controversy by championing new music that is not minimal or atonal. **The New York Times** has written: "Eclectix is a group dedicated to presenting melodic music in the tradition of Debussy, Gershwin, and Ellington. Most of this repertory grew out of a tonal, melody-accompaniment tradition, and a lot of it by way of American popular culture." Eclectix has premiered works by Earl Robinson, Toni & Gordon Parks, and Ron Carter and presented music of Meyer Kupferman, Coleridge-Taylor Perkinson and performances by the Gregg Smith Singers and ensembles led by Dick Hyman, Bill Charlap, and Jane Ira Bloom.

Lee's classical works include two operas, symphonic, modern-dance and choral compositions. The first of his two operas with librettos by the Pulitzer-Prize-nominated playwright Ron Whyte is *Mother And Child* that was premiered at the Cathedral of Saint John the Divine (NYC). The Gregg Smith Singers premiered his *Litany to the Holy Spirit* for chorus and piano. One of Lee's substantial dance scores is *Suite from The Voyage* for two pianos. The Eclectix Chamber Orchestra's premiere of *Hiatus* was praised by **The New York Times** critic Tim Page who declared "it was probably the most distinguished piece on the program: the harmonies had bite and the musical ideas seemed both organic and Mr. McClure's own."

Lee's Jazz works include his arrangements of well-known Christmas songs created for his 2008 CD: *A Jazz Christmas Like You've Never Heard*. It was played on 40 radio stations in the United States and reviewed in **O's Place Jazz Magazine** by Oscar Groomes who wrote: "For sure Lee has managed to transform, twist and provoke our imaginations with this work. The album has a band exploding through classic spirited bebop arrangements with vocalist Margaret Dorn soaring on improvised vocals on top. The music is great and the lyrics are familiar."



In 2007 Lee founded the Eclectix Dance Company for which he creates all the music on his self-designed electric flute. He contributes major concepts and scenarios for the choreography and is the lighting and costume designer. Amplifying a silver flute through twelve processors and a sampler, Lee's electric flute creates grand-canyon echoes, a profound bass, three-octave glissandos, complex harmonies and other striking effects. He employs a sampler to create layers of ambient sounds, percussion and bass flute tracks which he fades in and out via foot pedals during live performances.

*Black Light* is the 2011 CD of Lee's trio featuring his electric flute with Barry Wedgle on guitar and Eddie Hall on percussion. 2017 marks the 23rd year accordionist William Schimmel has presented in concert duets composed and performed by Schimmel and McClure.

As videographer Lee has created unique jazz and classical music videos combining recordings of his compositions with skillfully crafted photomontages of landscape and star-scape images that are sensitive to the nuances and form of the music. They can be seen on Lee's Youtube channel: <https://goo.gl/d2Gv81>

Lee studied at the University of California Berkeley, the San Francisco Art Institute, and Berklee College of Music in Boston. His formal composition training began with a three-year scholarship of private tutorials studying Schoenberg's *Harmonielehre* at the Turtle Bay Music School in NYC. In 1979 he received his B.S in music composition from Brooklyn College (CUNY). A recipient of numerous ASCAP Special Awards, Lee's compositions have been performed by the Old First Orchestra of San Francisco and the Saturday Brass Quintet. He has received commissions from the Janet Gerson Dance Company, the King David Orchestra, and the Breve Trio.

Other major works of Lee McClure include: ♦his second opera *Voice* ♦*Elohim And Adam* for soprano and orchestra ♦*Cerulean Narrows* for orchestra ♦*Invocation* for vocal octet ♦*Rock Adagio* for electric flute. As an author Lee was invited to present his essay *The Separation of Art and Society* at the Society of Composers Inc's 1997 national conference in Miami. At Touro College Lee designed and taught a survey course on American music.

Born in 1947 McClure uses his matrilineal name and is the son of the late Rev. Dr. Arnold B. Come, Presbyterian theologian, Kierkegaard scholar, author, professor, and president of the San Francisco Theological Seminary in San Anselmo, California. At age 11 Lee began playing the flute in Basil, Switzerland, during his father's sabbatical.

#### Classical music – Opera & Vocal

**“VOICE”** — opera: baritone, soprano (with subtitles) (20 min)

<https://www.youtube.com/watch?v=SZ6cSRhZ34>

**Mother And Child** — opera: soprano, mezzo, alto (with subtitles) (48 min)

[https://youtu.be/gtiSiK\\_hZOA](https://youtu.be/gtiSiK_hZOA)

**Litany to the Holy Spirit** — chorus and piano (with subtitles) (14 min)

[http://www.youtube.com/watch?v=Fx6NmVr\\_Gtc](http://www.youtube.com/watch?v=Fx6NmVr_Gtc)

**Elohim And Adam** — soprano, narrator, & orchestra (7 min)

<https://www.youtube.com/watch?v=StSz-D0l2IQ&feature=youtu.be>

#### Classical music – Orchestral & Instrumental

**Symphony No.1 - Montage** — symphonic orchestra, electric violin, and Jazz drums (8 min)

[https://www.youtube.com/watch?v=eDH\\_6k6yxjY](https://www.youtube.com/watch?v=eDH_6k6yxjY)

**Suite from The Voyage** — two pianos (11 min)

<https://www.youtube.com/watch?v=QcWvvOLPo9Y&feature=youtu.be>

**Film Noir Memoir** — solo piano (5 min)

<https://www.youtube.com/watch?v=90ZRpnqZ1So&feature=youtu.be>

**Hiatus** — orchestra / *video of LIVE performance* (10 min)

<https://www.youtube.com/watch?v=TMa29HPGbDQ>

**Cerulean Narrows** — orchestra (10 min)

<https://youtu.be/aIutj2OBm6E>

#### Electric Flute

**Ondine's Oasis** — electric flute & percussion (with subtitles) (5min)

<https://www.youtube.com/watch?v=ZRUCWBUj35Y>

**Through A Glass Darkly** — electric flute (5 min)

<https://www.youtube.com/watch?v=eejwDgkK-rA>

**The Leeward Islands** — Eclectix Quintet: electric flute, voice, guitar, bass, percussion (20 min)

<https://www.youtube.com/watch?v=kNqLtMtBXo>

**Permanent Violet** — Electric Flute and Guitar (4 min)

<https://archive.org/details/PermanentViolet>

**Magenta Suspension** — electric flute and guitar (5 min)

<https://www.youtube.com/watch?v=iQZpHz6eWvk>

**Seven excerpts** — electric flute

<http://www.eclectixnyc.org/Eclectix.htm>

#### CD Albums

**Jazz Preludes for Piano, Book I & II**

2016 CD

Audio: <http://www.cdbaby.com/cd/leemcclure2>

Score: <http://www.ebay.com/usr/eclectixlee>

**A Jazz Christmas Like You've Never Heard**

2008 CD

<http://cdbaby.com/cd/leemcclure2>

**Black Light**

2011 CD – electric flute, guitar, percussion

<http://www.cdbaby.com/cd/leemccluretrio>

#### Modern Dance – Video

**Danse Nebulae** — for electric flute & 5 dancers (9min)

<https://youtu.be/woztKoakqT4>

**Six excerpts** — Eclectix Dance Company

<http://eclectixnyc.org/Video.htm> (plays better in Safari)

#### Website

<http://www.EclectixNYC.org>

<http://www.eclectixnyc.org/LinksToCompositions.html>

#### Youtube Channel

<https://www.youtube.com/channel/UC5PFRXCX7OivleBO1rMXJCHw/videos>

<mailto:eclectix@earthlink.net>

Lee McClure

New York City



# TIME

FEBRUARY 26, 1973

THE THEATER

## Dolphin in the Dark

WELCOME TO ANDROMEDA  
and VARIETY OBIT  
by **RON WHYTE**

More evenings than not, that aisle-anchored creature the drama critic peers out over a becalmed stage, stagnant characters and dialogue indistinguishable from soggy debris. But on occasion the sight of fresh and genuine talent greets his eye, and the stage seems to quiver with dramatic life.

Such a talent is **Ron Whyte**, 27, who is making his playwriting debut with these two off-Broadway playlets. Let's mark him for a dolphin who cavorts in drama as if it were his native element. He writes with humor, grace and eloquence, and he creates characters who refuse to leave the playgoer's memory.



**PLAYWRIGHT RON WHYTE**  
*Spinning on a cinder.*

The lesser item, *Variety Obit*, is a kind of songs-and-patter snapshot history of the U.S. from the Puritans to the present as recorded by a vaudeville clan. While the music by Mel Marvin is pleasant and the lyrics by Bob Sattuloff are plaintively evocative, the retrospective vision does not cohere.



**CLENNON & JARRETT IN "ANDROMEDA"**

*Welcome to Andromeda* is another matter. The hero (David Clennon) is one of nature's ignominious errors. He is totally paralyzed except for his fingers and his head. His bed is a movable crypt. On his 21st birthday, his mother, a vampire bat whom we never see but whose oppressive presence empties the room of breathable air, has gone off to buy him some presents. She has left him in the care of a Southern nurse (Bella Jarrett). She, it develops, is an alcoholic who once gave a patient the wrong medicine. He, it develops, wants the wrong medicine—death—as surcease from sorrow. He is caustic; she is dumb. They are both anguished spirits, with a scarifying lack of control over the lethal game they are playing.

If one is to guess at Ron Whyte's intent, it is that he wants us to look at two people spinning on the charred cinders of this planet who may be saying to themselves: "Look, the abyss over which you lean is yourself. The pain you feel is just as unendurable as you think it is. The jokes you make as a fence against fate merely underline your epitaph." If so, the playwright may count his luck as equal to his talent, for one can scarcely imagine more gifted and sensitive actors than David Clennon and Bella Jarrett for conveying his purpose and his vision.

■ T.E.K.



# The New York Times

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NEW YORK, WEDNESDAY, OCTOBER 29, 1986

60 cents

## *Music: Eclectix! Group*

By TIM PAGE

Lee McClure's "Hiatus" was probably the most distinguished piece on the program: the harmonies had bite and the musical ideas seemed both organic and Mr. McClure's own.

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NEW YORK, SUNDAY, SEPTEMBER 11, 1988

## *Eclectix Group*

By BERNARD HOLLAND

Thus most of this repertory grew out of a tonal, melody-accompaniment tradition, and a lot of it by way of American popular culture.

989 The New York Times

NEW YORK, SUNDAY, SEPTEMBER 10, 1989

\$1.50 beyond 75 miles

### **ARTS/REVIEWS**

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#### **Devoted to Melody**

Eclectix, a group dedicated to presenting melodic music in the tradition of Debussy, Gershwin and Ellington, performs in New York.

Copyright © 1990 The New York Times

NEW YORK, TUESDAY, MAY 29, 1990

50 cents beyond 75 miles from New York

## *Posthumous Premiere of a One-Act Opera*

By BERNARD HOLLAND

Ron Whyte, who died last September, wrote the libretto for "Mother and Child," a new one-act opera that had its first showing at the Cathedral of St. John the Divine on Wednesday night.

In "Mother and Child," a woman confronts the birth of a child without legs, with all the subsequent stages of fear, anger, guilt, reconciliation and affirmation.

Mr. McClure's music is, for better and worse, eclectic. It veers from Broadway to sentimental pop ballad to angry instrumental harmonies to a recitative style that at times implies total dissonance.